

GENDER AND CULTURE IN THE NOVEL *UKUQHAWUKA* *KWEMBELEKO*

BY

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DECLARATION

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

ABSTRACT

The objective of this study is to examine culture and gender in the Xhosa novel, *Ukuqhawuka kwembeleko*, which was one of the popular novels in the 1980s. The novel is about forced marriages, but the fact that such marriages are forced on educated children has disastrous ends. In as far as the Xhosa culture of forced marriages is concerned, the novelist makes a point that it is a soulless marriage, it dehumanises both the minors who are involved in it and it treats the woman being married as if she were an object that is sold. In the humiliating process the father of the young woman gets good cattle to his satisfaction.

In the Xhosa novel, *Ukuqhawuka kwembeleko*, the fact that Zoleka resisted such a marriage to the end of her life shows that traditional Xhosa women used to be treated as objects of their patriarchal society that sees them as objects that should die at their in-laws. Because that is where they belong, their fathers need cattle with such an exchange. But Zoleka, as a modern educated woman, has been empowered to resist such dehumanisation. She rebels against hlonipha culture of her in-laws. She shows them that she is not their bought property, and also that she would not bow to the pressure of their patriarchal rules. She does everything possible in the book to flaunt the rules of their hlonipha culture, and eventually they feel she is a makoti not worthy their valuable cattle. She consequently leaves and claims her independence. Her rebellious acts are a feminist declaration that the educated women of the 1980s challenge the male dominated system by not obeying to its rules.

Yet how her father tracks her down after her departure from her in-laws and chases her with a horse home, whilst he severely beats her up in public to the horror of onlookers, is an indication that the gate keepers of the Xhosa patriarchal system are prepared to go to all lengths, including using the cruelest methods, to defend the system that has, over the years, benefited them in all aspects of life. But the fact that Zoleka eventually wins and retains her independence and later commits suicide, is a feminist statement that the modern Xhosa women are willing to liberate themselves even if it means taking their lives.

OPSOMMING

Die doelstelling van hierdie studie is om kultuur en gender te ondersoek in die Xhosa novelle, *Ukuqhawuka kwembeleko*, wat 'n populêre novelle in die tagtigerjare was. Die novelle handel oor geforseerde huwelike, en die feit dat die afdwing van sulke huwelike op opgeleide kinders, rampspoedige gevolge het. Aangaande die Xhosa kultuurverskynsel van geforseerde huwelike, maak die skrywer 'n punt dat dit 'n siellose huwelik is, dit verneder sowel die kinders wat betrokke is, sowel as behandel die vrou wat in die huwelik tree as 'n voorwerp wat verkoop word. In hierdie vernederende proses kry die vader van die jong vrou beeste wat hom tevrede stel.

In die Xhosa novelle, *Ukuqhawuka kwembeleko* toon die feit dat Zoleka so 'n huwelik teengestaan het tot die einde van haar lewe aan dat Xhosa vroue tradisioneel as voorwerpe behandel is van 'n patriargale gemeenskap wat hulle beskou het as eiendom van hulle skoonfamilie. Die vroue se vaders kry beeste in ruil hiervoor. Maar Zoleka, as 'n moderne opgeleide vrou, is bemagtig om sulke vernedering teen te staan. Sy rebelleer teen die hlonipha-kultuur van haar skoonfamilie en sy wys vir hulle dat sy nie hulle aangekoopte eiendom is nie, en dat sy nie sal buig voor die patriargale reëls nie. Sy gaan verder en daag die hlonipha-kultuur uit totdat die skoonfamilie eventueel dink dat sy nie 'n waardige skoondogter is nie en nie hulle beeste werd is nie. Zoleka gaan gevolglik weg en eis haar onafhanklikheid op. Haar handeling is 'n feministiese verklaring dat die opgeleide vroue die mans-gedomineerde sisteem uitdaag.

Zoleka se eie vader agtervolg haar egter en verneder haar in die openbaar. Hy dui daarmee aan dat die patriargale bewaarders tot enige uiterste sal gaan om die sisteem te beskerm. Die feit dat Zoleka egter haar onafhanklikheid behou en later selfmoord pleeg is 'n feministiese stelling dat sy haarself bevry het van die patriargale sisteem.

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CHAPTER 1: INTRODUCTION

1.1 INTRODUCTION

The objective of this study is to study culture and gender in the Xhosa novel, *Ukuqhawuka kwembeleko*, which was one of the popular novels in the 1980s. This chapter discusses the problem that prompted the study, the method and approach of the study that will be employed and the scope of the study. The chapter ends with how the entire study is organised.

1.2 PROBLEM IDENTIFICATION

The Xhosa novel, *Ukuqhawuka kwembeleko*, became popular in the 1980s in the way it revealed the tyranny of Xhosa patriarchy in especially how that mode of doing things terribly marginalises women and minors. In the *Ukuqhawuka kwembeleko*, for example, minors such as young men and women have no say when to marry and whom they should marry. Their mothers also complain and raise their unhappiness about their husbands' tyranny within certain limited parameters acceptable to men. Ruthven believes that in most situations women are always subjected in favour of men. Ruthven (1984:44) therefore, states that 'the subjection of women is brought about not by natural inferiority but by their classification as intrinsically inferior by a male-dominated culture they cannot avoid living in'. Ruthven sees the concepts 'nature' and 'custom', or 'nature' and 'nurture', as rival forces that compete discursively for the possession of 'woman'. Ruthven further argues that 'women are not inferior by nature but inferiorised by culture: they are acculturated into inferiority'.

Ruthven further argues that 'woman' is not an essence but a construct in the domain of patriarchal culture, a dispersed subject, historically viable, socially feminised, and a site on which masculine meanings get spoken and masculine desires enacted. He believes that what women are opposed to cannot logically be men as such but rather male supremacist role conferred on men by culture in a patriarchal society.

In *Ukuqhawuka kwembeleko* male supremacist roles conferred on men by Xhosa culture in their patriarchal society are embodied by Zoleka and Zilile's fathers who decide on their own that they want their children to marry, not because the youngsters love each other,

but because the two men have their own selfish whims and wishes that can be easily realised in their society. The two youngsters who are forced into the marriage are total strangers who had no intentions of being joined in matrimony. Only their fathers decide when they should marry, including the decision about the amount of lobola to be paid. However, the arranged marriage has a tragic ending.

Nonetheless, not enough attention has been given to how men and women are portrayed in *Ukuqhawuka kwembeleko* in relation to the dictates of the Xhosa patriarchy. This study aims to do just that. It aims to examine culture and gender in *Ukuqhawuka kwembeleko*.

1.3 METHOD AND APPROACH

Our method and approach is informed by the recent views of the relationship between 'culture' and 'gender' as they manifest themselves in literature.

What is culture, what is gender, and how do they relate to literature? Park (1964:3) views culture as 'a character we ordinarily attribute to communities and peoples'. He continues to argue that culture 'consists of those habits in individuals that have become customary, conventionalised, and accepted in the community' (1964:3). Moreover, Park believes that culture includes 'art, science, philosophy and formal law, all the technical and rational devices, in fact, by which, men have at all times sought to control not only their environment but themselves. It is because what is customary in the community becomes habit in succeeding generations, that the fund of tradition which we call culture persists and accumulates' Park (1964:3).

Once the habits that are formed by individuals have become conventionalised, sanctioned, and transmitted, they become a communal possession. It is the community that conserves and transmits them (Park 1964:3). I also personally agree with Park (1964:16) when he points out that culture is the sort of order existing in a society that has a cult or a religion that preserves morale and enables the group to act collectively.

Brooker (1999:56) points out that culture is 'an indispensable but multi-accented term with a complex and still open history which in itself expresses the complexity of general human history'. He continues to argue that culture is 'used to refer to individual style or character,

to a stage of artistic or intellectual development, to the expressive life and traditions of a social group, to a social-historical moment or a broad epoch' (Brooker 1999:56).

With reference to Brooker's latter statement on culture, one finds that, in a variety of situations in our daily living, it becomes an unavoidable situation to agree with him, especially when he puts this as the 'expressive life and traditions of a social group'. This is usually the case especially in those communities who maintain that they will always hold to their tradition, no matter what. In such situations, it is not an uncommon thing to hear one respected elder of the home saying 'according to our culture, this has to go like this, and we would not like change that'. In many situations one finds that it is always a woman who will be the sufferer of whatever it is that they wouldn't like to change.

In the present days, it is not a rare situation to find that some traditional cultures that some elders would like to hold on do suffer a little, because of the youth who sometimes have different viewpoints to what had already been set down as a culture. In agreeing with this general viewpoint, Ahmad et al (1993:22) argues that 'traditional cultures everywhere are facing pressures similar to those of the travelling people'. Ahmad believes that 'the younger generations are adapting to the changes' and, as they do so, 'their cultures change to meet the new demands of surviving in a new situation' (Ahmad et al 1993:22).

Whilst I also personally cherish the idea of the preservation of culture for any social group, I do agree with Ahmad's latter argument that these traditional cultures are, most of the times, experiencing pressures from the youth, especially the learned group of the youth fraternity. This is usually a result of the fact that their ways of life have been influenced by where they live.

Brooker (1999:52) also quotes Johnson as the one who coined the term culturalism to suggest common theoretical assumptions that connect the work of Hoggart and Williams. Both theorists share the belief that the attitude and values of a social community can be read by examining its lived cultural processes and the cultural texts produced and consumed by the people of that community. In agreeing with the above notion Raymond Williams, as cited by Brooker (1999:57), considers culture as 'a whole way of life of a social group or whole society'.

Furthermore, Taylor, as quoted by Payne (1997:1), views culture as civilization, and that, it is 'that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits that are acquired by man as a member of a society'. Payne (1997:120) also quotes Cluckholm, who believes that culture is 'what makes we, the humans, not only the species that engages to cultural behaviour, but ours is the only species that come to depend on culture as the principal means by which we adapt to our environment, get along with each other, and survive'.

One theorist, Rosaldo, brings forward an argument, which I personally fully agree with, and which commonly exists, in most literary writings. He points out that 'the translation of cultures requires one to try to understand other forms of life in their own terms' (Rosaldo 1989:26). He continues to put forward that 'we should not impose our categories on other people's lives because they probably do not apply, at least not without serious revision. We can learn about other cultures only by reading, listening, or being there'. He also points out that human beings cannot help but learn the cultures of the communities within which they grow up. Rosaldo also points out that 'cultures are learned, not genetically encoded' (Rosaldo 1989:26).

In bringing forward various arguments on culture, we may also mention what is termed as Popular culture. Payne (1997:415) views this as 'that culture which is produced for the people. Therefore, this implies that a culture that is rooted to particular social processes, relations and values, doesn't view people as just anonymous masses. It, therefore, is both a quantitative and a qualitative concept, as it refers to the size of the audience, the quality of these consumers and viewers, to their attitudes and uses of cultural goods. Thus, popular culture, as the culture of the people, emerges as the symbolic objects and practices that express or give shape to popular beliefs, values and traditions.

Williams, as cited by Payne (1997:128), believes that culture is one the few most complicated words in the language of English. He believes that the definition itself is an act of violence and an invitation to potential if not actualised genocide. When one culture eliminates what it considers not human, it identifies itself, according to its own definition, as human.

Cultural identification in such a context takes an ultimate power. To define 'culture' is to define the human, to be excluded from the definition can have an ultimate cost. Payne also

states that during the 18th and the 19th century the concept culture gradually came out to outshine the concept civilization. This was the start of seeing things being able to be passed from one person to the other, without any biological heredity involved in the picture.

Furthermore, Payne states that Hoggart and Williams were much concerned about the disappearance of the working class culture they were used to since birth. The manner by which the literary culture into which they were educated was being attacked by the commercial or capitalist ideas was also their latter area of concern. After the World War II an attempt was made to make literature and the other arts available in an unfair way.

Payne puts forward that in his work, Leavis, carefully considered the importance of literature as a cultural product on two different occasions, being a cultural product, and, as a force for moral education and informed judgement. In the 1970's, Hoggart and Williams came up with a set of contention as major coordinates for cultural studies. These are human subjectivity and consciousness, ideology and hegemony, critique and polysemy.

Peter Brooker (1999:56) states that culture is 'an indispensable but multi-accented term with a complex and still open history which in itself expresses the complexity of general human history'. He believes that at its extremes, culture is used on the one hand as in its early usage, to refer to organic cultivation, as of soil and crops, or to a biological 'culture' made in the laboratory and so by extension to individual human accomplishment. On the other, it is used to refer to intellectual and artistic works or practices which in their very forms and meanings define human society as socially constructed rather than natural.

In addition, Brooker (1999:56) maintains that 'culture' is therefore used to refer to individual style or character, to a stage of artistic or intellectual development, to the expressive life and traditions of a social group, to a social-historical moment or a broad epoch. Williams, as cited by Brooker quotes that in its 'most widespread use, culture has referred in the latter nineteenth and twentieth centuries to the worlds of the arts like literature, music, painting, sculpture, theatre and film. In this sense the term has nevertheless been understood and invariably valued in different ways.

More talks and discussions about culture in the most familiar sense were held, and these have indeed accompanied and been prompted by the social and economic developments

of this period. Culture has, therefore, been defined in relation to the historical form of society, traditionally once more in terms that see one as opposed to the other. Though this is believed to be a bit complex, the definition of culture is vital to notions of the objects of study, the methods and aims of a range of academic disciplines. Its use and meanings in the context may be inconsistent and more or less descriptive or evaluative.

Brooker (1999:105) maintains that gender is 'a term for the social, cultural and historical construction of Sexual difference'. He also feels that because of this viewpoint, gender is therefore to be distinguished from essentialist conceptions of Sexual Identity or Subjectivity founded on a natural core of biological sex or the body.

Gender deals with the problems of inequalities, and discrimination, amongst other things, between male and female, and other hierarchal power relations. Feminism, amongst other studies has been vocal about these aspects. Bauerlin (1999:63) sees gender as 'relations between sexes' whilst it also gives a descriptive tool for historical study. He also argues that gender is a mode of constitution and means of signification, the former of social relations (1999:64). Bauerlin (1999:62) also quotes Scott as saying that gender 'was a term offered by those who claimed that women's scholarship would fundamentally transform disciplinary paradigms. Scott, as quoted by Bauerlin (1999:62), further claims that feminists have begun to use gender as a way of referring to the social organization of the relationship between sexes.

The feminists laid emphasis on the aspect of social dimensions with the aim of looking at assisting on the fundamental social quality of distinctions based on sex. Gender is seen to be signalling an assertion that inequalities between men and women were socially derived, and not biologically determined. Bauerlin (1999:64) also sees the aspect of gender as a mode of constitution and means of signification, the former of social relations.

According to Scott, as quoted by Bauerlin (1999:65), gender bears an elaborate historical bearing and an omnipresent theoretical pertinence, with its ability to inform large-scale political groupings, and being able to reach personal psyches. It is, therefore, not only a marker of sexual difference, but a strategy of differentiation in general, explicitly a sexual one, but implicitly a social, political, and economic one.

In concluding his argument on this aspect, Bauerlin argues that the trace of gender here or there signifies the work of gender everywhere. Any particular object with obvious gender features is but one manifestation of subliminal gendering operative throughout the cultural field to which the object belongs. He sees this as an attribute that imports a heavy cultural, social and political load, with this being done subliminally.

Brooker (1999:105) sees gender as 'a term for the social and historical construction of sexual difference'. He further states that gender has to be 'distinguished from essentialist conceptions of sexual identity or subjectivity founded on a natural 'core' of biological sex or the body'. Brooker also points out that 'the elision of sex with gender equates male & female with masculine and feminine', which then 'naturalizes' the standard traits of sexual difference established in society that always puts forward that men are physically strong and therefore associated with the world of labour, sport, and physical combat and are active in the public domain, while women are physically weak and therefore passive, with their sphere being the home, their bodies determining their roles as mothers and objects of male desire. He sees this as a sort of dualism that not only reinforces male authority over women, but also perpetuating the norm of male heterosexuality as the model of natural sexual identity (Brooker 1999:105).

Brooker (1999:106) also states that 'the association of 'gender studies' with feminism has tended to focus attention on the presentation of women. But to him, gender is also, obviously, and increasingly, important in conceptions of masculinity, which has been pursued inside and outside the academy in men's groups that have taken liberal, socialist and conservative forms, and met with a mixed response from feminists. Judith Butler, as quoted by Brooker (1999:106) believes that compulsory heterosexuality is the one that reinforces' gender coherence'. Butler further states that gender roles congeal over time to produce the appearance of substance, of a natural sort of being. Though, some believe that Butler's argument and the post-modern take on gender in queer theory, in which the body becomes a pluralized floating signifier without the anchor of settled reference, whilst risking ignoring the force of material social circumstances and the physical matter of the body.

In bringing forward his argument on gender Neft and Levine (1997:41) argue that 'with the emergence of women's studies programs, many countries have started focusing on the problem of gender bias in schools, in the curriculum as well as in the textbooks and other

educational materials. In addition, some countries are taking measures to ensure that girls and boys are afforded equal opportunities to enrol in the same courses and training programs'.

In support of this view, Ann Ferguson, as quoted by Gould (1997:67) in her Rational Maximizer Theory Of The Self, argue that women do not differ from men in terms of personal identity and the human ability to choose reasonable goals and means to them. Thus, if men and women make different choices as to how to develop what economists call their 'human capital', being their skills and abilities, including their degree of formal of formal education and job training, this is due not to innate gender preferences and skills (for example, that men are more competitive and aggressive and women more of a nurturing and submissive nature.) Rather, she sees this as being a result of the realistic options that society and the individual circumstances of women provide.

The culturally defined roles serve to perpetuate patriarchy, since gender ideologies are constructs that have no biological basis, but are set up by men to secure their own self-interests. For example, economically and culturally, women of all races are regarded in androcentric terms as 'second class' people, minors, and dependants. A white middle-class woman is, in many ways, a dependant of her husband, legally or otherwise. Her role is primarily confined to the domestic environment, while the husband or father assumes the traditional role of being a provider and a defender. An African working class woman is, meant to earn her living by offering her services as a domestic worker, or stay at home to bear and raise children.

Toril Moi (1985:22) argues that in the 1960s and for the first time, feminism surfaced as an important political force in the Western world. She further argues that the early initiatives came from activists in the civil rights movement, and also from women involved in protest actions against the war in Vietnam. She has been impressed by the fact the new feminists were politically committed activists who were not afraid to take a stand and fight for their views.

Julia Kristeva, as cited by Toril Moi (1985:12), brings forward her views that feminist politics reflect the refusal of biologism and essentialism, and that it must be seen historically and politically as a three-tiered one, which can be summarised as:

- That women demand equal access to the symbolic order.
- That women reject the male symbolic order in the name of difference.
- That women reject the dichotomy between masculine and feminine as metaphysical.

Sandra Kemp et al (1997:3) seem to agree with Moi when bringing forward her arguments on the political perspective of women. She argues that first wave feminism is characterized by its grounding in classical liberal rights perspective with its focus on campaigns for women's enfranchisement and the extension of civil rights to them. Kemp also quotes the 1960s as the period of widespread growth in educational opportunities for women, along with their entry into the various previously all-male professions.

Moreover, Kemp et. al. (1997:5) come up with the concept of fermocrats – being seen as a new breed who have used feminism as a tool to generate professional success. He further states that this concept generates a language of feminist theory and criticism that can be exclusive and alienating to those who are not a part of such professions. Jane Flax, as cited by Kemp et. al. (1997:6), argues that 'a fundamental goal of feminist theory is to analyse gender relations'. She, therefore, argues that feminist theory could only be best characterized as critical analyses of the dynamics of gender and sexuality.

Kemp et. al (1997:11) also maintain that 'the acceptance of feminist theory within the academy and the shift towards theorizing not 'woman' but 'gender' adds another layer to the reflection that the feminist move into the academy coincides with the demise of an active women's movement'. Kemp et. al. strongly feel that any change in the status of women will bring forward some change in that of men.

'Culture' and 'gender' will be discussed in detail in the next chapter as theoretical framework for this study.

1.4. Significance of study

This study explores the general approach in the artistic writing of a novel, with closer look at the use of gender and culture as aspects commonly found in the various genres of literary writing, mainly used in the senior and FET phases of learning. Literature plays a vital role in helping us to grow, both personally and intellectually. It is, therefore, important that it should always provide such skilful display of knowledge and understanding that the

present day learner, whose learning is based on OBE as set forward by the Department of Education – with given critical and learning outcomes to achieve, should enjoy learning, while associating what he/she learns about, with activities in his/her daily life.

Roberts (1991) also agrees that the learning of literature is of vital importance for the young growing nation. This is how Roberts (1991:2) puts this in his book:

‘It links us with the cultural, philosophic and religious world of which we are a part. It enables us to recognize human dreams and struggles in different places and times that we otherwise would never know existed. It helps us develop mature sensibility and compassion for the condition of all living things -human, animal, and vegetable. It gives us the knowledge and perception to appreciate the beauty of order and arrangement, which a well-structured song or a beautifully painted canvas also gives us. It provides the comparative basis from which to see worthiness in the aims of all people, and it therefore helps us see beauty in the world around us.’

With all the above valuable arguments for the learning of literature by learners, one feels the motivation to read more of the imaginative literature, which includes prose fiction, poetry, and drama gradually creeping in. One finds that it has become a common issue to find that most learners, whose mother tongue is one of the African languages’ groups, are gradually losing interest in reading their African language material, for leisure reading.

In continuing with this study, it was also, among other things, a way to analyse and assess how certain issues of literary writing could be approached by writers, in such a way that they may be made interesting to the young learners of today, and also be flexible and accommodative to their learning demands, both in the senior and FET phases of schooling.

1.5. THE SCOPE OF STUDY

This study will be looking at the influence of gender and culture in shaping up the plot, characters and space on the story of one selected novel, *Ukuqhawuka kwembeleko* by D.M. Jongilanga.

1.6 ORGANISATION OF STUDY

This study has six chapters and it is organized as follows:

Chapter 1: deals with the introduction to the study, the organization, and the approach to the study.

Chapter 2: deals with the general view on the concepts Cultural Studies and culture, gender and literature, as viewed by various theorists.

Chapter 3: deals with discussion on literary analysis – the role of plot and characterization in the novel *Ukuqhawuka kwembeleko*.

Chapter 4: deals with the analysis of Culture as have been dealt with in the novel *Ukuqhawuka kwembeleko*.

Chapter 5: deals with the analysis of Gender as portrayed in the novel *Ukuqhawuka kwembeleko*.

Chapter 6: deals with Conclusion on the various arguments as have been discussed above.

CHAPTER 2: LITERATURE REVIEW

2.1 INTRODUCTION

This chapter deals with the discussion of the theoretical aspects of culture and gender. Under each of these aspects as mentioned, a number of issues have been discussed in a way to explore it in greater detail. Under culture, the following areas will be widely examined; cultural studies – with deeper look at black cultural studies, cultural materialism, and cultural anthropology. Furthermore, culture will be broken down to look at cultural theory, popular culture, sub-cultures and urban culture.

2.2 CULTURAL STUDIES

Various theorists have attempted to bring out more of what is contained in the concept 'cultural studies'. Bauerlin (1999:32) sees cultural studies as a field that will not be wrapped out of the available disciplines, a field that looks at culture at large, whilst it does not intend to consider the institutionally separated element of culture, or any form of indicating where any other boundaries lie. Though, Bauerlin (1999:30) maintains that most scholars are still not quite clear of what cultural studies means, even though there are various works that have come out on this topic, and he reminds the reader of the works of John Storey and Patrick Brantlinger, which have attempted to have some literature on this subject.

Still on the same argument, Bauerlin (1999:31) states that cultural studies covers a number of fields that surround human existence, like politics, geography, race, class, gender, sexuality, power etc. Thus, the confusion found among students and scholars when attempting to identify this has been caused by having to acquaint themselves with such a variety of ideas surrounding man. This starts from the moment they struggle to make meaning out of the very concept, cultural studies.

Bauerlin (1999:32) feels that students and scholars still need to see a more accurate labelling field than cultural studies. He brings forward his argument as follows:

'But in those cases, a more precise field label than cultural studies would seem necessary, at least to help scholars and students identify the purview of the inquiry' (Bauerlin 1999:32).

Bauerlin then comes up once more, in support of the above statement, with various questions, in a way trying to come up with the best possible answer on what the concept in question is. Furthermore, Bauerlin (1999:33) comes up with the definition of cultural studies as 'a field that looks at culture at large, whilst it does not intend to consider the institutionally separated element of culture, or any form of indicating where any other boundaries lie' (Bauerlin 1999:33).

Payne (1997:124) sees cultural studies as a 'diverse body of work from different locations concerned with the critical analysis of cultural forms and processes in contemporary and near-contemporary societies.' He further maintains that 'there is no stable or single version of 'cultural studies' any more than there is of 'English' or the other familiar self-proclaimed academic 'subjects'. Payne maintains that the origin and purposes of work in cultural studies have, most importantly, been numerous and context-specific.

Payne also argues that a certain set of cultural studies work came up in the 1950's in Britain and some other countries. He states that personal experiences of a variety of people, who, for most of their lives, have been migrating across the different cultural borders and worlds, were included. They also include ideas on how the post-war societies started having developments that led into having a considerable change in culture and bringing new ideas. Along with these ideas, they also included the inadequacies observed in the existing academic disciplines, though not so much was done, with respect to visible cultural differences in a variety of fields like media, advertising and music.

In support of the argument by Payne (1997), on the diversity of situations and viewpoints on the same subject, Bauerlin (1999:34) also maintains that the subject 'cultural studies' puts together a number of fields, from one cultural subject matter to the other, this being what makes it superior to the institutionalised inquiries. He further contends that it may never be easy for anyone to point out any methodology deficiency, when we have such varied cultural study, with all the studied components and ideologies put together in a cultural whole.

Payne (1997:125) maintains that writers like Williams, Hall et al, Coward and Gilroy have worked quite committed on this subject. In bringing forward the significance of culture as basis of any cultural study he argues that 'if any one theme can be distinguished in the first phase of cultural studies, it is that of culture as the site of negotiation, conflict, innovation

and resistance within the social relations of societies dominated by power and fractured by divisions of GENDER, CLASS, and 'RACE'(Payne 1997:125).

Moreover, Payne (1997:126) also believes that culture is a set of complex interactions between various aspects like institutions, genres and behaviour, and is situated in various forms of making sense, within a variety of environments and societies that are continually characterised by change and conflict. In discussing this, Payne also brings forward the debate about cultural studies being pursued in universities, whilst also putting forward his concern about what happens to cultural studies within the departments of literature.

Payne (1997:127) states that the 'characteristic divide between humanities and social sciences is particularly obstructive to cultural studies, which seeks to understand meanings as they are made, exchanged, and developed within wider social relations. He also feels that cultural studies dealt with in literature departments, instead of questioning the whole disciplinary formation, are 'in danger of being appropriated within schools of 'theory' or, perversely, of being confined to 'popular' and extracanonical WRITING' (Payne 1997:127).

Like Bauerlin, Payne (1997:127) also agrees that Sociology allows some bit of cultural issues and gives them some greater weight, though this field sometimes confines itself to some sub-specialism called 'the sociology of culture' and sometimes with greater or lesser sense of being uneasy about the credentials of a newcomer (Payne 1997:127). Furthermore, Payne also argues that in some other places cultural studies forms the basis for analytical work and debates within such practice-based subjects like fine art, textiles, photography, and music (Payne 1997:127).

To add, Payne maintains that cultural studies in many parts of the world offered a third way between empiricisms and the abstractions of neo- Marxist and other forms of theory, thus also providing a way with which urgent contemporary and political questions running across existing divisions of intellectual labour could be dealt. He also brings forward various issues towards the construction of a course or curriculum in cultural studies, with ways of working, learning, and teaching that would be most appropriate to those students who bring in their own agendas, and for whom personal, political and intellectual will be equally present (Payne 1999:127).

Payne also maintains that at the moment, cultural studies, with its wide variety of approaches, has become a subject of much interest, especially to students, who even get involved with outside academic field. With all the difficulties experienced in fitting this concept into the main stream of activities, it has managed to acquire its own languages and institutional recognition. Be that as it may, Payne also points out that, it is not possible as yet for this subject to get a platform to participate on a wider area or hold any public debates.

In closing Payne's arguments on this subject, I will bring forward one of his latter viewpoints that 'cultural studies has become a widely recognized and referenced body of work, of interest to many kinds of students, but at times also outside education, characterized by a rich diversity of approaches and interests, and also by a degree of marginality' (Payne 1997:128). Payne also states that while the issue of cultural studies seem to appear always fickle, it will always be ready to respond to new demands and answer any new questions. He also points out that more attention should be given to its compulsory agendas and priorities, with reference to the interests of human culture and social sciences (Payne 1997:128).

Having seen Payne and Bauerlein's arguments on cultural studies, we now proceed to look at Guerin's viewpoints on the same issue. Guerin (1999:240) states that the college class members with their Professor also found it difficult to define cultural studies, as they found that the word 'culture' is well-known to be hard to pin down. Though, Guerin (1999:242) then comes up with an argument that cultural studies joins subjectivity that is culture in relation to individual lives, with engagement, a direct approach to attack class inequities in society. Whilst cultural studies' practitioners deny humanism as valid categories, they strive for social reason, which would come up being similar to democratic ideals.

Moreover, Gerald Graff et.al, as cited by Guerin, states that 'It is common prediction that the culture of the next century will put a premium on people's ability to deal productively with conflict and cultural differences. They then come up with a suggestion that 'if you have felt alienated from traditional, impersonal academic criticism, your alienation may be reduced by the recent insistence that we all read from particular subject positions and perspectives, rather than as objective minds contemplating universal values' (Guerin 1999:242).

2.2.1 BLACK CULTURAL STUDIES

Payne states that though there has been no specific definition of this term, a wider range of writings, theories, cultural work, and performances have emerged as an informally defined area of inquiry within the field of cultural studies. Payne maintains that black cultural studies are there to look at the interests, concerns, ideologies and contexts of black cultural work within a nation and the world as a whole.

Furthermore, Payne believes that black cultural studies looks at the role played by race as regards feminist, Marxist, psychoanalytic and post-colonial theories of culture. Race has been earmarked as the main component of cultural practice that is politically informed. Payne sees cultural studies as being part of a larger movement towards moving away from those theoretical approaches that are traditional, and an inflection of a severe small number of a continuous piece of a spoken or written language within the US context.

Payne mentions the period during the 1980's and the 1997's as the period by which he has seen the coming up of black cultural studies as a pave-way for Asian-American cultural studies. These emerged in a form of one following the other, with a slight involvement of the US political and legal talks that happen to be meaningless. Payne brings forward that a number of authors have attempted to come up with the discussion on the issue of black cultural studies putting forward 'race' as a significant line of debate.

2.2.2 CULTURAL MATERIALISM

Looking at the concept cultural materialism, Payne opens up his argument by bringing forward that this concept was brought about by Raymond Williams, who had his writings clearly aligned with the politics of Marxism. This goes along with some form of tradition that could be intellectual. In his argument on this concept, Williams wanted to put the term 'base' on the same edge as 'superstructure'.

Cultural materialism is put along with Marxism although often implicitly, rather than explicitly. One finds that it is also hard to define, as the concept itself depends on both tension between the breakdowns of its constituent terms 'culture' and 'materialism' or rather material forces in ways that change the meaning of both. Payne continues to bring

forward that culture is itself a material practice. Thus, the concept is materialist in that it suggests that 'material' processes in some sense determine cultural artefacts, institutions, and practices, culturalist in its insistence that there is no crude material reality beyond the culture.

Furthermore, Payne brings forward that Raymond Williams pointed out in 'Problems of materialism' that materialism is in itself an implicitly metaphysical abstraction, and the concept of 'the material' itself is constantly shifting. Williams, as cited by Payne (1997:123), first developed cultural materialism as a description of his own method, as much as a critical term. Williams clearly placed his work within Marxist political and intellectual tradition in his later writings, although he also wished to avoid the rigid and formulaic concepts of materialism as have been mentioned.

Cultural materialism develops out of historical materialism, but like other critiques of 'classic' Marxism is critical of its economic determinism, and in particular of the hierarchical division between 'BASE' and 'SUPERSTRUCTURE', whereby political institutions, cultural forms and social practices are seen as reflecting and being ultimately governed by economic forces and relationships.

Moreover Payne argues that whoever intends separating the concepts 'art' and 'society', or 'literature' and 'background' fails to accept the fact that culture, with its methods of production, its forms, institutions, and kinds of consumption, is the 'core' of any society. Williams states that forms of culture should never be viewed as separate issues, but, as forming part of historical and material relationships, along with those situations that form them.

Communication done by human beings in the form of music, speech, dancing, drama or technological media, is socially productive and reproductive, which makes it parallel to other kinds of productive processes. Payne believes that the analysis based on cultural materialism, as seen on William's work, expresses itself more on aspects that come up near the end of the period of his theories.

Furthermore, this analysis also stresses the presence of institutional cultural power processes. Williams feels that these are necessary so as to reform identities instead of

concentrating on smaller material production, whilst considering Althusser's theory of ideology, Gramsci's conception of hegemony, and Foucault's definition of power (Payne 1997:123).

Cultural materialism is getting more involved in English literature departments of various universities. In Britain, cultural materialism has been developed so as to symbolise a more political additional accompaniment to New Historicism in the United States. These were both used as they were both concentrating on Shakespeare and the Renaissance. Payne points out that the two tendencies mentioned above bear some signs of overlapping to one another, and as such it would never be easier for anyone to claim that one moves from this particular point to this far and vice versa. Payne also states that British journals directed their focus on Shakespearean works that raised a spate of debates. These were checking on the role played by these works in response to their being a cultural institution for English literary heritage.

Critics to the above-mentioned work looked at the style of the continuous reproduction of these Shakespearean works and pointed out their description of cultural power as being strongly streamlined, hence it could not efficiently succeed in addressing and ironing out the absence of agreement in these plays. They then conclude by pointing out that these plays seem to appear as submissive bearers of some prominent field of vision.

Most Shakespearean plays, both historically and of Roman era, have been set such that they bring various specific forms used to make state violence lawful. Whilst some examples of cultural materialist criticism have been available in Renaissance studies, some writings giving more on history of the Marxist and material criticism have been developed.

Guerin (1999:245) later brings forward what he terms as British cultural materialism, usually referred to as 'cultural materialism' in Britain, where Matthew Arnold and his contemporary intellectuals worked to redefine the 'givens' of British culture. As cited in Johns Hopkins' works, British cultural materialism brings forward a leftist political orientation 'critical of aestheticism, formalism, anti-historicism, and apoliticism found to be common among the dominant post-war methods of academic literary criticism (Guerin 1999:245).

To add, Guerin points out that cultural materialism began in the 1950's in Britain in the work of F. R. Leavis, which was strongly influenced by Arnold. Leavis used the educational system to distribute literary knowledge and appreciation more widely. Leavis' ideas tended to promote the 'great tradition' of Shakespeare and Milton so as to improve the moral sensibilities of readers. Feminism was especially important in helping cultural materialists recognize seemingly 'disinterested' thought as shaped by power structures such as patriarchy.

2.2.3 CULTURAL ANTHROPOLOGY

Payne maintains that cultural anthropology is a 'branch of anthropology' mainly focusing on culture. He believes that it is the means by which we as humans adapt to our environment or work together with one another to survive. All species, other than humans, base their adaptation on genetic inheritance of programmed behaviour and capabilities. Though the human capability for culture is also biologically founded, humans pass down their lifeways-strategies for collective survival not through the genes, but through leading each new generation of children the lifeway of parents.

Cultural anthropology is based on questions like why do people behave differently from one group to the other. Payne believes that observers who commented that the cultural ways of alien peoples look at least strange, and perhaps illogical, perhaps primitive, perhaps morally wrong. By mid-nineteenth century the confluence of positivism, the spreading belief, that the natural world is the product of orderly, discoverable forces, and the emergence of systematic investigative methods, became the preconditions on which anthropology could be invented.

Payne mentions three critical cultural aspects that have been identified when looking at cultural differences:

- that culture is manifested in behaviours, or patterned and shared customs.
- that cultural behaviours are learned from society.
- that cultural behaviours are arranged into a complex whole.

Payne states that there is also a fourth one that brings forward that culture is made of shared ideas, the view which, in Europe, is referred to as 'social anthropology' – with less contact with other subfields.

According to Payne, cultural anthropology originated as Enterprise for studying culture, conducted by professionals who identify themselves and each other as anthropologists who maintain ways to communicate and debate, and who are conversant with common toolkit of concept terms, and methods. Payne believes that cultural anthropology has a diverse subject matter as human behaviour and interest, with its objectives being to collect and rely on the primary data collected. It is believed that quality data on culture comes from those people who engage themselves in practising it. Moreover, the involvement of indigenous societies, and the prospering of the ethnic pride result in societies, demands to have a deciding and managerial role on any information to be collected.

Since 1930's cultural anthropologists have made some studies on an extensive range of societies with different standards of social groupings. The concept 'Ethnology' has been used as a way of analysing cultural principles with simultaneous use of a variety of cases. Payne states that seeing cultural data accumulates this much, ethnology, would still exist for quite a longer period, even if no further data could be collected. In Europe, cultural anthropology includes the direct field study of living societies and the analysis of the data gathered in those field studies. This is usually called 'social anthropology' and always has little contact the other sub-fields, while seeing itself as more akin to sociology.

Moreover, the specific subject matter of cultural anthropology seems to be as diverse as human behaviour and interest. Specialised groups, often with their own publication and computer networks, cover such widely focused cultural domains as kinship, education, work, language, psychological issues, feminist studies and so on. The latest variety of cultural anthropology responds to a widening change in the anthropologist's relationship to indigenous societies where more fieldwork is done. Due to an increasing ethnic pride, these societies insist on having a deciding and often managerial role in what information will be gathered and what will be done with it.

Anthropologists see culture as a constellation of individual elements and complexes of elements or traits. A cultural trait is, theoretically at least, a unit of cultural description and analysis. Practically, it is an Increment or item of any existing culture

that is capable of independent diffusion or modification. Moreover, anthropologists have generally decided to preserve as far as possible the native cultures of the peoples with whom they have become acquainted, and to be able to do this they have sought to protect these peoples from the corroding and destructive effects of contact with traders and missionaries. They have not always reckoned, with the human nature of the natives themselves. Lastly, Payne believes that culture, with cultural anthropology as the core, is the most important aspect for everyone to know more about.

2.3 CULTURE AND CULTURAL THEORY

To begin with, both Payne (1997:1) and Guerin (1999:245) do agree with E.B. Taylor's definition of Culture as 'that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities acquired by man as a member of society (quoted by Kroeber and Kluckhohn, 1952:, p.81)'. In support of this, Payne states that culture retains some of its Latinate connotation of physical nurture or Biologists use cultivation, as the term. But, in German, culture was never applied to the historical and social organization of human beings until the end of mid-eighteenth century.

Payne mentions Hoggart and Williams as main figures who attempted to come up with more arguments for the study of culture or cultural theory, as somewhat nothing less than culture. He then comes up with the definition of culture as everything 'produced by human beings which appears distinct from all that is part of nature. He believes that nature has always been accepted as part of culture, because it also has history involved in it.

Pre-Hegelian and pre-Freudian assumptions see subjectivity to be recalling for a sense of subjection and a form of resisting all those unthought assumptions concerning essential human freedom. These experts believe that subject is never totally autonomous, because it has been born into language, culture, race, class and gender politics. Under ideology and hegemony, Marx and Engels believe that in every age the ideas that rule are those that are a little more of the idealization of dominant economic class relationships of any particular time.

They therefore maintain that it is the forms of consciousness that constitute these ideologies. These then form limitations that can be breached by social revolution. Means

of surpassing ways of postponing revolutionary change is by manipulating all those forms of culture that are supernatural. These are education, media, religion and art. They feel that these may not be done by the government, but by everyone involved in the manipulation. Those who follow up its rules and regulations see hegemony as part of culture. Gramsci, as quoted by Payne, sees hegemony as something that has been taken out of a complex system of ideologies, transmitted by intellectuals, whilst in affiliation with the ruling class.

However, the study of culture can never be free of assumptions of value or an involvement in meaningful, value-making activity on the part of the researcher, or the works, or social actors being studied. Perhaps the most influential conception of culture in this academic work, especially in the Humanities of Cultural Studies, has been discussed by Raymond Williams, in his own founding definition of culture as 'a whole way of life of a social group or whole society'.

Teggart, as cited by Park, writes 'It should be observed that the word 'culture' is frequently used to designate the sum total of the acquisition of any human group, in language, in rites, customs, practices, material objects and ideas. Strictly speaking, culture signifies the work of cultivation, meaning that the activity through which the products that we assemble in ethnological museums, and which we describe in books, have been brought into existence'

In bringing forward his argument Park (1964:16) states that Culture is the sort of order existing in a society that has a cult or a religion. It preserves morale and enables the group to act collectively. Most of our institutions enable us in our society to act with unanimity in times of danger. They enable us to face the physical 'evil forces'. They serve to maintain the integrity of a system. If we could use the word culture to refer to a society that has a moral order, and civilization to refer to the order that applies to a territorial group, we would bring out the important distinction more clearly.

Park (1964:17) also brings forward a question of how to make outside cultures be able to gain prestige? He believes that as long as internal culture is maintained intact, the external culture has no appeal. There can be no culture except where there is some consensus. Consensus is a matter of understanding. It is transmitted through communication, through example and participation in a common life. It is not merely a habit. The term consensus, for the time being, has best remained loosely and tentatively.

According to Payne, Arnold, in *Culture and anarchy*, sees Culture as a tool to unify all the human society to be in harmony. In 1877, L. H. Morgan brings up his ideas where he classifies culture with an evolutionary view, whilst honouring the same viewpoint as Engels. Another expert, Freud, sees culture as a source of relentless opposition to instinct, which result to an ongoing lack of satisfaction to human, whilst keeping to their defence which originates from the continuous divided subjectivity.

Rosaldo (1989:26) brings forward his argument that people learn about cultures only by reading, listening, or being there. Though they may appear outlandish, brutish or worse to outsiders, the informal practices of everyday life make sense in their own context and on their own terms. Human beings cannot help but learn the culture or cultures of the communities within which they grow up. Cultures are learned, not genetically encoded.

Rosaldo (1989:27) also maintains that one may not be able to predict cultural patterns from one case to the next, except to say they will not match because the range of human possibilities is great. Where one group sees sentimental value, another finds utilitarian worth. Border lands surface not only at the boundaries of officially recognised cultural units, but also at less formal intersections such as those of gender, age, status, and distinctive life experiences.

In concluding his arguments for culture, Rosaldo (1989:33) closes by saying that 'there is one thing we know for sure. We all know a good description when we see one. We haven't discovered any laws of culture, but we do think there are classic ethnographers, really telling descriptions of other cultures'.

2.3.1 POPULAR CULTURE

Payne (1997:415) states that Popular culture 'is a term which in both everyday and academic usage quickly slips free from its ties to any firm theoretical account of either CULTURE or the popular'. This is a concept that only makes sense as a comparative, although the implied contrast is not obvious at all, 'unpopular culture' is not a commonly used descriptive term, and the more usual comparisons are 'high culture', 'folk culture', and mass culture.

Payne further continues to say that Popular culture has often been used interchangeably and somewhat confusingly, to refer to both specific cultural and symbolic objects and to 'a whole way of life'(1997:415). Moreover it has been argued that there have been overlapping ways in which the term 'popular culture' has been used.

Popular culture has been defined as that culture which is produced 'for' the people. This implies a culture rooted to particular social processes, relations and values, the people are not anonymous masses. In other words 'popular culture' is both a quantitative and a qualitative concept, in that it refers to audience size, it also refers to the quality of these consumers and viewers, to their attitudes and uses of cultural goods.

Popular culture as the culture 'of' the people, comes up as the symbolic objects and practices that express or give shape to popular beliefs, values and traditions. This definition is continuous with the concept of folk culture and implies that what makes a commodity 'popular' is not for whom it is produced, but how it is interpreted. Thus, in British cultural studies, popular culture meant working class culture, though such groups may now be defined along other social fissures-in terms of black popular culture, Scottish popular culture, and women's popular culture.

Payne (1997:415) states that there are two features of Popular culture that need some emphasis. One being that it refers to history of the popular, to the ways in which past values and devices are embedded in cultural texts such that they represent people's sense of their own historical identity. The second one that is being regarded as an important purpose of popular culture from this perspective, is that of marking off a social group from other social groups, so as to establish the terms of cultural difference. Thus, popular culture is, in short, a form of culture that expresses the aesthetic, ideological, hedonistic, spiritual, and symbolic values of a particular group of people.

Whilst this approach becomes text-based, it clearly overlaps with a third definition that of popular as the culture produced by the people. The point of reference here is not an amateur production, do-it-yourself craft, domestic versions of the professional arts, but people's ways of life. Thus, popular culture is defined here in anthropological terms, referring to processes and objects, to relationships and images. Popular culture thus becomes 'everyday life', what the people do, ways of talking, eating, dressing, playing, working and worshipping.

Payne (1997:416) brings forward a problem picked up here, being how to define people. The solution coming up in this problem is to refine references to social class, to focus on different cultural categories, always qualifying popular culture with another adjective – black popular culture, teenage popular culture, or rural popular culture.

Popular culture can therefore be used to describe those commodities, those activities, those symbolic institutions producing the people, or a particular particular form of collective identity, a particular set of attitudes and values, a particular sort of recognition, and a particular set of belonging. Thus, in this sense, popular culture has obvious implications for and effects upon the social categories of nation and Race, Gender, and Class, age and taste.

In concluding, the definition of popular culture thus becomes a political issue, as it relates to a political problem of mobilizing the people. Thus, the term 'popular' defines the site of a particular sort of struggle for political and ideological power.

2.3.2 SUBCULTURES

Payne (1997:523) argues that this concept refers 'to the distinctive values and processes of particular groups within wider cultural and social formations. The analysis done on this subject lay stress on the active construction of cultural meanings and spaces, by subordinate, often working-class, and other groups in a variety of institutional and everyday contexts.

A detailed commentary on patterns of behaviour, forms of dress, styles of music, modes of speech, etc. has been brought forward on this subject. Along with this discipline of sociology, a notable series of studies, with much emphasis on a range of marginal groups within the city, was done. Though, this formulation drew much attention to particular groups rather than bringing up a broader view of a variety of cultural patterns.

Furthermore, in the 1960s and the 1970s Payne puts forward that some work looking at the forms of youth cultures and cultural patterns within education, workplaces, sport, etc., was initiated. These studies reclaimed positively the fact that behaviour and attitudes are often seen as delinquent, abnormal, or symptomatic of educational failure. Consequently,

in pursuit of the concept of subcultures, Payne then comes up with a notion of Positivism, as being dominant and quantitative, and Marxism – being that referring to the subordinate working class, or the groups within the dominant social processes.

In the analysis of subcultures numerous problems were picked up. The first one being empirical, and concerns the fact that the boundaries and shape of distinctive subcultures are not easy to draw, resulting to forms of mixing and hybridity being more noticeable. Another problem being the difficulty encountered in analysing the complexity of the dominant cultures, in a way to see within and against which subcultures their presence is marked.

Moreover, subcultural frameworks have been accused of marginalizing gender, whilst giving more to masculinity, ignoring the existence of younger women and less spectacular behaviour. A Marxist framework through an address to the issues of gender and 'Race' have tended to put back into position what was once the core of subcultural analysis within sociology, work on education, consumption, and music, and in the field of Cultural Studies.

2.3.3 URBAN CULTURE

In bringing forward his discussion on urban culture, Payne (1997:546) emphasises the worldwide known feature of urbanization, which has thus stimulated him to come up with an analysis of the distinctive cultural features of urban life. He finds that these features differ sharply in their focus and method, whilst emphasizing more of the various stages of urbanization and successive intellectual debates and preoccupations.

In attempting to show more seriousness on this issue, Payne states that ruralism became part of an implicit anti-urbanism, as in some early twentieth-century constructions of 'Englishness'. The successive growth seen in most cities, attracted some waves of migration, whilst also exhibiting more of the more noticeable contrasting and varying social worlds, such that broad ideal typical contrasts were replaced by studies of different localities, groups, and Subcultures.

The previous research concerns of a subdiscipline of 'urban sociology' laid more emphasis on land values, the politics of city government and new urban protest movements, and an

increased look in uneven development. Benjamin, as cited by Payne (1997:546), sees the city as 'a place of contradiction, fantasy, and dream.

Payne believes that the increased recent changes in capitalist cities became a major theme in analyses, both sceptical and celebratory of 'Postmodernism'. Issues of more concern have been urban architecture, the increased emphasis on consumption spaces, signs and spectacle, gentrification, and the working up of cities as imaginaries in a competition for tourism and investment.

The latest works have questioned the suitability of cities as convivial living spaces, while the history of the very thought about cities has always been interrupted by urban changes, like intra-urban conflicts, which have continued to provoke prolific and cogent work currently developing in various directions not easily reconciled. Lastly, Payne closes his arguments by putting forward that urban culture still remains an impossible object of study, the issue, which makes it to be a very interesting aspect of, further studying.

2.4 GENDER

To begin with, Bauerlin (1999:63) argues that Gender implies 'relations between sexes' whilst it also gives a descriptive tool for historical study. Moreover, Bauerlin (1999:62) also quotes Scott as saying that gender 'was a term offered by those who claimed that women's scholarship would fundamentally transform disciplinary paradigms (29)'. Scott further claims that 'feminists have begun to use gender as a way of referring to the social organization of the relationship between sexes' (Bauerlin 1999:62).

Brooker (1999:105) maintains that gender is 'a term for the social, cultural and historical construction of Sexual difference'. He also feels that because of this viewpoint, gender is therefore to be distinguished from essentialist conceptions of Sexual Identity or Subjectivity founded on a natural core of biological sex or the body.

2.4.1 FEMININITY

Payne (1997:191) sees femininity as 'a term with a dual meaning'. He maintains that the first one is that it refers to the 'ensemble of cultural forms, meanings, and values conventionally associated with women, like dressing and make-up, passivity, mystery and sexual allure, being the aspects that have traditionally functioned as cultural symbols of femininity'. On a second note, this concept also refers to 'gender identity, to the sense of self that enables social subjects to say 'I' as a woman' (Payne 1997:191).

Payne also argues that femininity is common in many areas of biological and medical science, thus rooting distinctions between women and men in biological differences. It is, therefore, because of this statement that femininity comes up as a natural essence that is tied exclusively to women, and whose influence is felt directly in all spheres of social life. It has always been argued that a woman's biology as her destiny, would be seen as a source of women's subordination, because if women are naturally inferior, then feminist demands for women's equality would be found to be null and void.

In more empirical situations, women have always been marginalized within Culture and history. Marxism offered an understanding of subjectivity as the product as the product of socio-economic determinants. Because of this, femininity appears in Marxist-feminist accounts as socially produced, centrally, via the sexual division of labour, assigning to women the 'feminine' labour of care and nurturance.

Structuralism, post-structuralism and semiotics come up to argue that socio-sexual identities are products of language and cultural systems. In post-structuralism, femininity becomes a position in or an effect of culture, rather than a pre-given essence bequeathed to women by nature.

Payne (1997:191) also comes up with an aspect of psychoanalysis being anti-humanist in its conception of subjectivity as split between conscious and unconscious psychic domains. Payne agrees that psychoanalysis looks at sexual identity and its cultural formation as one of its core subjects, whilst this has also been influenced by Freud's account of his Oedipus complex idea.

Brooker (1999:93) begins his arguments on this topic by mentioning that 'the beginnings of the feminist movement are generally set in the late eighteenth century and associated with the writings in social theory, polemics, and fiction of Mary Wollstonecraft Godwin (1792). The movement grew in strength and organization in the second half of the nineteenth century in Great Britain and the United States when it was mobilised particularly around the question of female suffrage.

Furthermore, Brooker brings forward what he terms as 'second wave' feminism, which is most commonly styled as 'the women's liberation movement' which occurred in the late 1960's and 1970's in association with contemporary civil rights movement, and the New Left student protest movement. This movement took an active part in a dynamic moment of profound social and cultural change. The emergence of an awareness that formal political equality had not yet brought social and cultural equality, is what prompted second wave feminism.

Moreover, it was argued that this second wave feminism still inaugurated a critique of Patriarchy, of taken-for-granted sexist attitudes and ideologies in institutions, literary and cultural texts, and personal behaviour including that of the male revolutionary Left. This also contributed a lot to the initiation of an entirely new mode of democratic discussion in women-only groups and networks to 'consciousness-raising' and to campaigning on issues of women's health, child care, and equality on the work-place (Brooker 1999:94).

The coming up of the 'third wave' is marked by this intervention in the academies of the Western societies. At this stage there was a more rigorous pursuit of the feminist theory in an ongoing engagement with Marxism, psycho-analysis, structuralism and post-structuralism, and the debates on questions of language and writing, class, sexuality, the body and sexual difference. In Literary and Cultural Studies, feminism was mainly concerned with issues of gender and representation across a range of texts and cultural forms.

The 1980s and 1990s see the feminist engagement with postmodernism and post-colonialism that raised questions about the women's role in relation to new technologies and changed conditions of advanced consumer societies. Once more, the 1990s also saw a striking development of new agendas on lesbian studies and queer theory.

Whilst still on the academic and professional look at women, Showalter brings forward his argument by looking on the fact that for black women, the aspect of being looked down, i.e. their ability to bring out the best, had a double impact on them. One being that they are females, and the second one being that they are black. This is how Showalter (1986:170) puts this :

‘It took the surfacing of the North American feminist movement to expose the fact that these works contain a stunningly accurate record for the impact of patriarchal values and practice upon the lives of women, and, more significantly, that literature by women provides essential insights into female experience’.

Showalter believes that the existence of a feminist movement was an essential precondition to the growth of feminist literature, criticism, and women’s studies. At the beginning the, women studies focused almost entirely upon the investigations of literature. Furthermore, Showalter (1986:170) continues to argue that when black women’s books are dealt with at all, it is usually in the context of black literature, which largely ignores the implications of sexual politics.

Moreover, Showalter (1986:170) continues by exposing his disapproval of the manner by which some authors look at women’s writings. Having looked at Jerry H. Bryant’s comment on black women authors, Showalter hits back on his comment by saying :

‘Blackness and feminism are to his mind mutually exclusive and peripheral to the act of writing fiction. Bryant, of course, does not consider that Walker might have titled the work herself, nor did he apparently read the book which unequivocally reveals the author’s feminist consciousness’ Showalter (1986:171).

Revealing the worthiness that have been contributed by some women in authorship, Showalter argues that there are a handful of black women who have risked everything for truth. He then mentions just a few of these women, like, Andre Lorde, Pat Parker, and Allen Shockley, who have at least broken the ground in the vast wilderness of works that do not exist.

Looking at Donovan's (1975:3) work on women, she quotes Ellmann who maintains that the attributes that literature commonly ascribes to women are formlessness, passivity, instability, confinement, piety, materiality, spirituality, irrationality, compliancy, and incorrigibility. Donovan concludes her argument by stating that the process of discovery on the existence of female stereotypes in literature has eventually come to an end, and that what has to be attended to now are the reasons behind the proliferation of female stereotypes, plus the lack of realistic women characters.

2.4.2. FEMINIST CRITICISM

In opening up his arguments on feminist criticism, Payne (1997:192) states that feminist criticism has grown out of the feminist movement of the 1960s and 1970s. In America, early feminist criticism of the later 1960s and early 1970s saw no authority, and as such not associated with any one woman or group of women.

Toril Moi (1986:204), believes that feminist criticism is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature. Moi argues that a recognisable feminist criticism and theory must in some way be relevant to the study of the social, institutional and personal power relations between sexes: what Kate Miller in her epochal study called sexual politics.

Feminist criticism looked at the stereotypes literature had foisted on women, like, the whore, the angel in the house, and the moral guardian of man, and it tied the representations to the degradation of women in life. Payne (1997:192) feels that literary analysis, that is mainly in the hands of men, 'should be used by women to control and influence meaning and to show that gender is a fundamental determinant in literature and life.'

Looking on the issue of feminist criticism, Ruthven (1984:1) states that 'to want to look at feminist criticism, is only what you would expect of a man in a male-dominated society, for in doing so he simply complies with the rules of a symbolic order of representation which displays women's ideas in the same way that films and girlie magazines display their bodies, and for the same purpose: vulgar curiosity and the arousal of desire'. Such modes of representation are sometimes called 'androcentric' since they are centred on men, and sometimes 'phallogentric', partly because in most systems of sexual differentiation the phallus is taken to be the main signifier of the male.

Showalter (1986:191) believes that because feminist criticism is a cultural and political enterprise, feminist critics believe that their criticism can effect social change. Smith, as quoted by Showalter, argues that 'black feminist criticism would owe its existence to a Black feminist movement while at the same time it contributes some ideas that could be used by women in the movement.

Andrea Dworkin, as quoted by Ruthven (1984:6), states that 'the feminist project is to end male domination. In order to do this, we will have to destroy the structure of culture as we know it, its art, its churches, its laws, its nuclear families based on father-right and nation-states, all of the images, institutions, customs, and habits which define women as worthless and invisible victims.' Moreover, Ruthven (1984:8) brings forward his disapproval, and states that he has always been puzzled by the objection that men who get into arguments with women about feminist criticism have often had an impression that they are disqualified from doing so because they are men.

Ruthven (1984:24) also states that feminist criticism is a scanning device because it operates in the service of a new knowledge which is constructed by rendering visible the hitherto invisible component of gender in all discourses produced by the humanities and the social sciences. As such, it rivals the major new knowledge which have challenged the autonomy of literary studies in the 1930s, Marxism and psychoanalysis.

Furthermore, Ruthven (1984:19) puts forward the different activities which constitute current feminism, each of which is capable of generating a different programme for English studies. Firstly, he makes a mention of socio-feminists, who are interested in the roles assigned to women in our society, and have thus encouraged them to study the ways in which women are represented in literary texts.

Secondly, there are semiofeminists, who are interested in semiotics, and study the signifying practices by means of which females are coded and classified as women so as to be assigned their social roles. Thirdly, there are psychofeminists, who forage in Freud and Lacan for a theory of feminine sexuality not stressed by the male norms and categories who examine literary texts for unconscious articulations of feminine desire or traces showing the origin of the repression.

The fourth one, the Marxist, with more interest in oppression than repression, with literary texts being processed in a recognisable Marxist manner, with the infiltration of 'woman' into their discourse at exactly those points wherein a non-feminist Marxist analysis one would expect to encounter – the working class. Ruthven then continues to mention the fifth one, the socio-psychom Marxist feminists, who don't do much, but just work as the occasion demands.

There are also lesbian feminists, who promulgate a somatic theory of writing, exploring the connection between sexuality and textuality by looking to the labia as the source of a distinctively feminine writing. There are black feminists who feel themselves to be doubly if not triply oppressed: as blacks in a white supremacist society, as women in a patriarchy, and as workers under capitalism. There is such a range of practices that is tolerated that there is even room for feminists who object to being called feminists, and who believe that the term feminism has lost whatever revolutionary potential it once had.

Ruthven believes that feminists have attempted by all means to explain the differences between sex and gender, the former being a biological category, and the latter seen as the cultural meaning attached to sexual identity. The objective behind making this distinction has been to free women from sexist stereotyping based on limiting conceptions of their nature.

Having looked at Ruthven and Bryson's viewpoints on this subject, we now proceed to find out Donovan's ideas on the same issue. Donovan (1975:9) states that feminist critics see some double standard in literary criticism, that continue to relegate female writers to subcategory status. Donovan assigns this to the fact people are accustomed dividing artistic products into 'serious' and popular art. Donovan continues to argue that 'feminists do not deny that women exhibit group characteristics'(Donovan 1975:13).

Though, they do not accept the thesis that similarities in female behaviour are biologically determined. Critics subscribing to the 'ovarian theory of literature' view women as a species with distinct, innate psychological characteristics that are likely to affect literary style. The feminists view group characteristics as evidence that women constitute a caste, subject to special restrictive and limiting social influences.

Bryson (1999:66) believes that for feminists, a starting point should be a recognition of the diversity of women's experiences and the specificity of the oppressions that particular woman face. This is essential if marginalized groups are to become visible and develop their own perspectives, rather than being an additional idea to existing frameworks.

2.4.3 FEMINIST APPROACHES

(i) Historical overview and major themes in feminist criticism.

Guerin (1999:198) states that Showalter identifies three historical phases in women's development, the 'feminine phase' – during which women writers imitated the dominant tradition. The second one is the 'feminist phase' - during which women advocated minority rights and protested. The third one, the 'female phase'- during which the sense of depending on opposition is replaced by discovery of women's text and women. This mainly refers to the uncovering misogyny in male texts. Showalter hits hard on traditional literary history that reduces female writers to only a few who do accept this idea.

(ii) Feminism and feminist literary criticism.

Guerin (1999:196) states that feminism and feminist literary criticism are seen as a matter of what is absent rather than what is present. This form of criticism often comes up as a political attack upon other styles of criticism and theory, with its social orientation moving beyond the traditional literary criticism. Whilst being diverse, feminism is concerned with the fact that women are being marginalized and relegated to a secondary position.

(iii) There are four significant current practices:

A. Gender Studies

Guerin (1999:200) quotes Elizabeth Abel putting forward her argument that 'sexuality and textuality both depend on difference'. Abel also argues that some feminists emphasize gender differences, while others believe that the whole idea of female difference is what has caused female oppression, they should move beyond 'difference' altogether. Critically enough, some feminist critics choose to identify some literature genres according to sex. Thus, the novel is often described as a female genre, while this is still being debated as to whether it is because of the fact that the novel is based on realism or its subjectivity. The feminine subjectivity always challenges the male objectivity.

Some feminist critics, like Myra Jehlen, as quoted by Guerin, believe that traditional critics regard talks like gender, class and race as threatening to diminish literature. Jehlen, as cited by Guerin (1999:201) also argues that, with those authors who seem unconscious of gender as an issue in their work, an effort should be made to read for this gender instead. Literary criticism involves action and reflection, and reading for gender makes the deed explicit. While women run away from masculine 'norms of society', men also benefit.

B. Marxist Feminism

In Marxist feminist criticism, the focus is on the relation between reading and social realities. Marxist feminists are not happy with the idea of the prevailing capitalistic system of the West on the prevailing, which they view as sexually and economically exploitative. They combine study of class with that of gender, while personal identity is not seen as being separate from cultural identity. Marxists are also often attacked for their belief that literary is not a transcendent property, but something conditioned by social beliefs and needs.

C. Psychoanalytic feminism

This approach is most popular to a number of feminists. The French people have the most innovative and far-reaching use of psychoanalytic theories for feminist criticism. The English feminist criticism stresses oppression, while the French feminist criticism

stresses repression, and the American feminist criticism stresses expression. All the three forms of criticism are gynocentric, while searching for terminology to rescue the feminine from being similar to inferiority. French feminists look at feminism in its binary oppositions as a male cultural notion left over from the past, whilst rejecting the fact that art is mimetic or representational.

D. Minority Feminist Criticism

According to Guerin (1999:203), there are still other significant minorities, with black and lesbian feminists being the most prominent. In addition, blacks and lesbians have always been violently criticised in Western literature and general culture, that their work tends to use irony as a primary literary device to focus on their self-definition, as they always reject classic literary tradition as being oppressive.

Moreover, the blacks and lesbian feminists see many other feminist critics as racists or misogynist and of developing their ideas only in reference to white upper-middle-class women who get involved in feminism only because they want to become part of the patriarchal power structure. Thus, a number of feminists want to be counted as men and share in the goodies of the dominant society, like equal wages, child-care or other accepted social rights. Having exhausted the discussion on the subject of feminist approaches, we now proceed to look more on women's studies.

2.4.4 WOMEN'S STUDIES

When talking about 'women's studies', Payne (1997:568) says this is used in two major ways: one – as a synonym for feminist criticism and scholarship generally, and two – as a name referring to an ensemble of university departments, research centres, professional organizations, etc., including other academic houses dedicated to promote such scholarship. Women's studies has always been looked at as a 'safe space' for feminist intellectuals, who are designed to facilitate the personal and intellectual growth of its participants and challenge the sexism of society at large.

Catherine Simpson, as cited by Payne (1997:568), maintains that there are three specific major goals of women's studies, and these are:

- teaching the subject of women properly;
- ending sex discrimination in education at all levels, from kindergarten to postdoctoral study.
- and integrating feminist activism with feminist thought.

Payne also quotes Christine de Pisan who argues that women have the same capacity for learning and right to be educated as are men.

Moreover, the architects of women studies argued that feminist scholarship and teaching must not only be about 'women', but also for women's liberation from male dominance. In the 1960s various historical developments converged in the development of women studies, bringing in demographic innovations affecting the general higher education, the free university movement and widespread political dissent. This was the beginning of opening up of the doors to classes of people formerly excluded.

Throughout the 1970s, a number of women joined informal study and some consciousness-raising groups where non-hierarchical, cooperative methods of learning were developed, and techniques that have had a significant impact on feminist pedagogy in academia. Though the primary location of women's studies did not ultimately become the free university, women's studies outside academia can claim some noteworthy achievements.

Payne (1997:571) points out that by mid-1980's a process of curriculum revision would be theorized as a progression through distinct stages, starting with the exclusion of women from the disciplines, and ending with the complete transformation of disciplinary materials, theories and methods. In looking at this, two literary scholars, Gilbert and Gubar, as cited by Payne (1997:571), presented a four-stage process; the critique, recovery, reconceptualization, and reassessment.

In critique, the absence of women as both subjects and objects of inquiry was analysed, and a further look at androcentric epistemologies that pose exclusively male subjects and point of view as universal and distribute sexist biases throughout the disciplinary field. In recovery, women's historical experience is refocused, and also their agency as producers of culture. This stage is frankly compensatory and separatist, as it aims at understanding the women's experience and cultural production on their own terms.

In reconceptualization, new categories are furnished, and old theories are revised. Since androcentric epistemologies are based on the exclusion of women, recovery forces the development of alternative perspectives, and, hence, the reconceptualization of paradigms, theories, and methods. In reassessment, the non-sexist reintegration of men and women, as subjects and objects of inquiry is considered. Focus is also laid on gender relations, while using both revised and androcentric theories and new gynocentric ones to bring about truly universal explanations.

Payne (1997:571) states a multidisciplinary collection of essays on theory, methods, and materials of black women's studies, condemns racism of a feminist practice that excludes and marginalizes black women. This collection also looks more closely at the problematic political position of black women scholars in the post-modern academy, and speculates about the radical possibilities of black feminist teaching.

On the same issue, Guerin (1999:210) argues that black feminists believe that the issues concerning black female writers and characters should be expanded and given a wider area in literary criticism generally. Michael Awkward, as cited by Guerin, points out that the competitive attitude among male authors doesn't seem appropriate to female authors generally, and in particular to black female writers. Guerin feels that this places men authors in contrast to the general Western literary tradition, in which Oedipal battles among men characterize influence.

Guerin (1999:211) also states that lesbian writers imagine a world in which males are no longer central, whilst they do not wish to be categorized with all other feminists, but rather preserve their sense of difference. Like most other feminists, critics see lesbian writers as laying more emphasis on ambiguity and open endings of stories, while they also seek double meaning.

Clayton (1989:1) puts forward a number of situations that have contributed to a variety of pressures encountered by South African women, especially black females, in authorship. She believes that South Africa's isolation from European and American cultural shifts, greater economic difficulties experienced by most black South African women, and the conservatism and passivity of many white South African women, all have contributed to the silent and fractured nature of any feminist impulse. Clayton also points out that the tendency with black women is to unify only under direct political pressures, such as pass laws, and have thus been the last group within the country to find a literary platform.

In putting forward the pressure that has been experienced by black South African women in authorship, Clayton also points out that 'white South African women have often had the leisure, education, and financial security to express themselves in print and to finance their own ventures.' She also argues that the white women make up a highly visible part of any line-up of South African authors, especially novelists. Whilst, on the other side, Clayton also argues that 'of the two black women novelists who have emerged from South Africa, one had to leave the country to establish the necessary conditions for a writing life, and the other has had to contend with banning orders and the other forms of harassment (Clayton 1973:2).

Cornillon (1973:ix-x) states that she began teaching women's studies in 1967, and since then, she has taught various courses about women and for women. Cornillon continues to say that both women and men are beginning to see literature in new perspectives which have been opened up by Women's Liberation Movement. She also points out that the writings on his collection of essays meant to illustrate the start of new directions for women in reading and understanding fiction, and therefore new directions and depths for women in their personal paths.

CHAPTER 3: PLOT, CHARACTER AND SPACE

3.1. INTRODUCTION

To begin with, Roberts (1991:2) sees literature to refer to compositions that tell stories, dramatize situations, express emotions, analyse and advocate ideas. He further points out that literature may be classified into four categories or genres, namely, prose, fiction, poetry, drama, and non-fiction prose, with the first three being classified as imaginative literature. Roberts also argues that 'literature helps us grow, both personally and intellectually', while providing an objective base for knowledge and understanding (Roberts 1991:2).

In this chapter the focus will be on the plot as portrayed in the novel *Ukuqhawuka kwembeleko*. Firstly, I will bring forward, the theoretical aspects of the plot, then continue to see if the author of the given work, has managed to portray all the expected qualities in the presentation of a good plot that would give it its intended direction. The second section of this work will focus on the role played by characterisation and characters in bringing forward the story to the desired direction as has been planned by the author.

The same style maintained in the execution of the plot as mentioned above, will be maintained in the second and the last sections of this work. The last section of this work will have more focus on space, and how it relates to setting, like urban space, popular culture, and rural space. It is after the development of these aspects that the reader of any work will be able to see whether the author has brought out a skilful and polished work of art.

3.2. PLOT

To begin with, in looking at the plot of the given novel, *Ukuqhawuka kwembeleko*, we will first look at how the various theorists bring forward their arguments on the concept 'plot'. A well-planned plot is the most important aspect in the unfolding up of the theme of any story. Roberts (1991: 51), whilst also echoing the importance of a good plot in any written story, says 'without a plot, there is no story'. Roberts also believes that a plot 'is a plan or groundwork of human motivations, with the actions resulting from believable and realistic

human responses. In a well-plotted work nothing is irrelevant; everything is related' (Roberts: 1991:51).

According to Dibell (1988:5), plot is 'whatever happens in the story'. He also continues to say that plot is 'built of significant events in a given story – significant because they have important consequences' and that it is the 'things characters do, feel, think, or say, that make a difference to what comes afterwards'

(Dibell 1988:5-6).

Moreover, Abrams (1993:159) says that plot, in a dramatic or narrative work, is constituted by its events and actions, as these are rendered and ordered towards achieving particular emotional and artistic effects. Abrams (1993:160) further continues to say that as the plot progresses, it arouses expectations in the audience or reader about the future course of events and actions, and how characters will respond to them. He also says that a plot is commonly said to have unity of action.

Abrams believes that plot and character are interdependent critical concepts in that particular characters in a work, and therefore the means by which their moral and dispositional qualities are exhibited perform actions. Abrams mentions that there is a great variety of plot forms, in that some plots are designed to achieve tragic effects, and others to achieve the effects of a comedy, romance, satire, or some other genre, hence the exhibition of a variety of plot patterns.

Having looked at Abrams' viewpoint on this subject, we now proceed to look at how other theorists argue on the same issue. Cohen (1973:68) sees plot as 'the arrangement of a sequence of events.' Chatman (1978:43) sees plot as events of a story that are traditionally said to constitute an array. Thus, he continues, the function of the plot is to emphasize or de-emphasize certain story events, to interpret some and to leave others to inference, to show or to tell, to comment or to remain silent, to focus on this or that aspect of an event or character.

Moreover, Baldick (1990:170) sees plot as a 'pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasize relationships – usually of cause and effect – between incidents and to elicit a particular kind of interest in the reader or audience, such as surprise or suspense.' To add, Baldick also argues that the plot is

'the selected version of events as presented to the reader or audience in a certain order and duration. Baldick sees the plot as the full sequence of events as we imagine them to have taken place in their 'natural' order and duration.

What can be realised is that the structure of the plot has to do with a complete whole, being the 'organising and shaping of events as found in a work of art as yarned by the writer'. In many instances, the sequence of events in a narration constitutes a plot whose structure subtly exhibits the traditional structure of conflict, action and resolution. Also, the events, among others, are good indications of the creativity and the art that have been subtly employed by the author, and would need to be interpreted by the reader. Roberts (1991:77) also believes that conflict is the major element of plot since there are always those forces that arouse curiosity, cause doubt, create tension, and produce interest.

Hendry (1991:1) sees plot as 'what happens in a story, the sequence of events that take place'. It may be considered the vehicle in which other elements of the story, particularly character and theme, are transported through a planned structure to a purposeful conclusion. Hendry continues to say that the plot 'includes the causes and effects that lead one event to the next', describing not only what happened, but also why it happened. Hendry also states that a plot should be believable and inevitable. He also believes that the plot should unfold in an orderly fashion, to ensure that the story does not contain many irrelevancies that would make its structure untidy and incoherent.

Moreover, Hendry (1991:2) maintains that the plot is the central issue of the stories. He therefore quotes Gerald de Villiers, who believes that a typical story plot should contain the different stages as will be mentioned below. The introduction- where the setting, characters, and circumstances are described, the development- where characters interact with one another, the climax- which is always depicted by a moment of emotional intensity, and the conclusion- where the story is neatly finished off, sometimes with an identifiable denouement.

Chatman (1978:43) states that the events of a story are traditionally said to constitute an array called plot. Aristotle, as quoted by Chatman, defines plot as 'the arrangement of incidents'. Chatman continues to say that the events in a story are turned into a plot by its discourse, the modus of presentation (Chatman 1978:43).

Chatman (1978:20), as quoted by Zulu (1999:3) also sees plot 'in terms of how the reader becomes aware of what happened, the order of appearance of events in the work. He states that a plot's order can be sequential (*abc*), flashback (*acb*, or begun as (*bca*), i.e. in *media res*. Zulu also agrees that plot deals with the arrangement of events so as to achieve a specific artistic effect which differs from story to story. Zulu (1999:6) also states that characterisation and plot are closely related in the sense that character's actions determine the movement of the plot. Having discussed plot above, we now proceed to look more at the aspect of space as used in literary works.

Chatman (1978:20), as cited by Zulu in his inaugural address of May 1999, in *Uncwadi*, defines plot in terms of how the reader becomes aware of what happened, that is, the order of appearance of events in the work. He also maintains that the order can be sequential (*abc*), flashback (*acb*) or begun *in media res* (*bca*). Plot deals with the arrangement of events to achieve a specific artistic effect, and differs from story to story, a synopsis of the temporal ordering of events from first to last.

Furthermore, Abrams (1993:159) believes that a plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered towards achieving particular emotional and artistic effects. Abrams (1993:160) further continues to say that as the plot progresses, it arouses expectations in the audience or reader about the future course of events and actions, and how characters will respond to them. He also says that a plot is commonly said to have unity of action.

Hawthorn (1992:94) in his book *Studying the Novel*, he says that a plot 'is an ordered, organised sequence of events and actions'. Hawthorn also points out that E.M. Forster sees a plot as a 'narrative of events with the emphasis falling on causality' though some commentators do not want to agree that causality is the distinguishing feature (Hawthorn 1992:94).

Meanwhile, Hendry (1991:1) argues that a plot 'is what happens in a story – the sequence of events that take place'. Hendry believes that it is the plot that transports other elements of the story, character and theme, through a planned structure, to a purposeful conclusion. Hendry further maintains that the effectiveness of any simple story depends on the ingenuity of the plot; whilst this may also result to the reader getting a surprise ending that has been foreshadowed in the story (Hendry 1991:1).

Moreover, Dibell (1988:5-6) maintains that plot is 'built of significant events in a given story – significant because they have important consequences' and that it is the 'things characters do, feel, think, or say, that make a difference to what comes afterwards'. In comparing Dibell's definition of plot to the given story, I therefore feel that there have been significant events that have occurred, because they have important consequences that have resulted from the things that have been done by the characters, after they have felt, thought, and said some words to one another.

To add, Abrams (1993:159) believes that plot and character are interdependent critical concepts, in that particular characters in a work, and therefore the means by which their moral and dispositional qualities are exhibited perform actions. Moreover, Abrams also maintains that there is great variety of plot forms, in that some plots are designed to achieve tragic effects, and others to achieve the effects of a comedy, romance, satire, or some other genre, hence the exhibition of a variety of plot patterns.

Furthermore, Chatman (1978:43) argues that plot is composed of 'the events of a story that are traditionally said to constitute an array.' According to Chatman, structuralist narrative theory argues that the arrangement is precisely the operation performed by its discourse, and that 'the events in a story are turned into a plot by its discourse, the modus of presentation' (Chatman: 1978:43). She, therefore, believes that plot, story-as-discoursed, takes place at a more general level than any particular objectification, any given movie, novel or whatever.

Looking at all the above given definitions of plot, one would easily agree with the final view that a plot is the essence of the story. Moreover, the idea that a plot is built up of the actions of the characters, their dialogues and their personalities becomes enough for any reader to come to a conclusion that, in examining any plot, it would always be impossible to leave out characters, since all actions, whether verbal or physical are performed by characters in a specific setting. This, therefore, seems to agree with Abram's idea as mentioned above, that 'plot and character are interdependent critical concepts' (1993:159).

Having discussed about what the plot is as seen by different theorists, we will now proceed to look at how a good structure of any plot is composed.

3.2.1 PLOT STRUCTURE

Roberts (1991:58) believes that the structure of a story is designed to withhold an essential detail to maximise impact and that there are a number of variants used in the making up of any plot structure. He also argues that one plot may be designed in the form of a flashback, where events may lead into the moment of a climax, and then go back to develop details that form part of the exposition. Moreover, Hendry (1993: 13) believes that some fine examples of foreshadowing are usually found at the beginning of the story.

Cohen (1973:68) argues that a plot structure comprises all other means used by an author to arrange and unify his materials. He also believes that if the plot structure is in the least complicated, the author normally relates the events 'in the order in which they naturally occur, without any interruption of the movement of time' (Cohen 1973: 68).

It is essential to note again that plot structure has to do with a complete whole, that is the organising and shaping of events as found in a work of art as yarned by the writer. It is therefore restrictive to expect a writer to follow a rigid pattern when writing a story.

A story may have the following pattern in the building up of its plot structure, as suggested by Gerald de Villiers et al in *Modern short stories* (Macmillan South Africa, 1980):

The Introduction / Exposition

It is in this section, that the reader gets more about the setting, the central characters, the time, and situations containing certain problems resulting in conflict. The author indicates to the reader what the story is about. This often comes at the beginning, and gives the necessary background information for the reader (Cohen 1973:69).

- The development / Complication

Some authors refer to this stage as the Rising action. This is where the characters meet one another, struggle to find and an answer to their problems, or try to resolve the conflict in which they find themselves in

(Hendry 1993:2). This is sometimes referred to as a stage of complication, and it is here where conflict becomes serious.

- The climax

This stage is defined as the highest and most important point towards which the chain of events in the rising action has been moving (Cohen 1973:69). Hendry refers to this stage as a moment of intensity, a period of success or failure in the struggle. The story is brought to the dramatic point towards which it has been moving (Hendry 1991:2).

- Denouement / Falling action

This is the part where the story begins to subside with resolutions to the conflict. It is in this part of the story where the author explains or separates into strands all what has happened up to the climax.

-The end

The destination of the protagonist is seen here at the conclusion part of the story. The conclusion may either be tragic or comic, depending on the improvement or the declining of the protagonist's situation.

3.2.2. CONFLICT AND SUSPENSE

A number of theorists believe that for any plot to be successful, it must be anchored in conflict, which is the central source of tension and suspense. Conflict may not only be between characters, but also between the main character and his surroundings, or his emotions within the mind. Hendry (1991:61) maintains that without conflict it becomes

difficult for any story or any novel to develop. Conflict and suspense are very much necessary for capturing up of the reader's interest.

Moreover, Roberts (1991:52) believes that conflict is the most significant element and the essence of plot because it is here that human energy is brought out to the highest degree. Roberts further continues to say that in its elemental form, conflict is the opposition of two people resulting to a fight, an argument, and it is these opposing forces with approximately the same strength, that arouse curiosity, cause doubt, and create tension.

About suspense, Cohen (1973:71) believes that the author uses suspense to keep the reader's interest during the progression of events. Cohen maintains that when suspense operates effectively, the reader keeps wanting to know what will happen next or what the results of events will be. Cohen (1973:71) further suggests that, for the author to maintain suspense in any work, he has to make his characters so compelling that the reader grows anxious about the outcome of their experiences, thus, construct his plot such that the final resolution or climax is withheld until the end of the story.

Chatman (1978:59) argues that suspense 'is usually a curious mixture of pain and pleasure', and that 'most great art relies more heavily on suspense than on surprise'. Chatman also points out that suspense is usually brought up by foreshadowing – hints of what is to come. Suspense is related to tragic irony. Chatman maintains that the tragic character moves closer and closer to his doom, and though he may be surprised by it, the readers are not as they are held by suspense (Chatman 1978:59).

Having examined the theoretical aspects of plot, we now proceed to look at whether the author, D. M. Jongilanga, has managed to portray all the expected aspects of good story writing as has been mentioned by the theorists above, whilst we analyse the various aspects in his novel, *Ukuqhawuka kwembeleko*.

3.2.3 ANALYSIS OF PLOT STRUCTURE

The structure of this story starts with the story-line *abc*, as it starts by giving the readers the time and the day when the story takes place, the picture of the setting, the mode of the day, the background about the environment where the story takes place, and hint about

main character of the story. All these are found on the introductory part of the story. This is a reasonable structure commonly found in most stories.

The structure of this story consists of thirteen episodes, coming up as follows:

Episode 1: From p.1 to par. 2 of p. 9:

The author introduces us to a very gloomy environment, with the main character – Zoleka, also being part of this environment, also in a very tense mood, with her hidden conscience not yet spilled out.

Episode 2: From par. 3 of p.9 to par.1 of p.14:

Zoleka spills out her views about her planned marriage to her sister, Thandeka, for the first time, something that doesn't make her soul to rest, whilst Thandeka advises her to accept her father's firm decisions.

Episode 3: From par. 2 of p.14 to last par. of p.16:

Zoleka receives a letter from her dear school lover, Zwelakhe, commonly known as Zet, but, to her dismay, the letter doesn't seem to give her any solution to the problem, since she had previously informed Zet about her forced marriage.

Episode 4: From p.17 to p. 21:

Wedding celebrations by the local youth, and the wedding ceremony is conducted, but to other people's surprise, Zoleka doesn't say out the marriage vows, as expected by the officiating minister and the crowd.

Episode 5: From p. 22 to par.1 of p. 28:

Zoleka in her new home after marriage, starts her planned unacceptable actions and behaviour, to show her disapproval of the marriage, very much to the surprise of the in-laws.

Episode 6: From par. 2 of p. 28 to p. 32:

A meeting of Zolile's family elders is held next to the kraal, discussing Zoleka's unacceptable actions as a newly wed, with a decision to send one of them, to report the situation to Zoleka's biological parents.

Episode 7: From p. 33 to p. 43:

Zoleka leaves her marriage home and her 'husband', Zolile, and the reporting of her vanishing to her home, followed by the persistent search for Zoleka by her father in King Williamstown.

Episode 8: From p. 44 to p. 52

Zoleka's consistent search for work in King Williamstown, how she meets a new town-friend, Nontsomi, and how Zoleka's father, together with his friend Tesana, eventually catches up with her one day.

Episode 9: From p. 53 to par. 3 of p. 62:

Zoleka's father returns home, where he beats Zoleka severely, and eventually takes her back to her marriage home.

Episode 10: From par. 4 of p. 62 to p.69:

After the third day at her marriage home, Zoleka kills her husband with an axe during his sleep at night, and is taken to prison by police-van, whilst Zolile's body is buried on the same day.

Episode 11: From p.70 to p.91

Zoleka, in prison, writes to Zet, informs him about her situation, and Zet decides to go and get a lawyer to stand for Zoleka on the day of the trial, where Zoleka is fined to go and stay at a children's prison, Gompo Institute in East London.

Episode 12: From p. 92 to p. 94:

Zoleka meets Zet for the first time since she came to Gompo Institute, and since then, they meet quite often, until they set a date to marry.

Episode 13: From p. 95 to p.105:

Zet is confronted by his parents for planning to marry a 'widow and a killer' after being tipped in an anonymous letter sent to them, but Zet ends up being poisoned by her 'niece', Zodwa, and dies, whilst Zoleka, after witnessing Zet's death, also drowns herself in the sea. This then ends up being a tragic story.

From the first paragraph, the author succeeds well in giving the readers a very good picture of the time of the year, that is, the 24th of December. The very date that has been chosen by the author puts you as the reader in the expectation for a bright and happier mood as it is that time of the year when everybody is enjoying Christmas.

The artistic nature by which the author brings forward the picture of this particular day leaves much to be desired. Whilst he becomes so successful to the readers to paint the picture of this particular day, one would not fail to associate him with the fact that he must be a 'natural poet'. This is exposed by the choice of the words he uses to bring a picture of this particular day, the thing that makes his skilful work of art to excel. This is how he puts his poetic words to paint a picture of this day on the first paragraph on p.5:

'Lathi lisithi ndithenge, abe amafukazi angqindilili ebufihlile ubuso belanga, selelimana ukuvela apha naphaya ngokomsabi ezifihla elutshabeni. Bathi abelusi bengaziphethulanga nje impahla, zagqotsa iibhokhwe ukusinga ekhaya, zaphala iinkomo ukusing'emahlathini nasezindongeni, zaphaqaza iihagu ukuya ezihokweni, zathwayi-thwayiza iinkuku, ziphatha kubhabha, kubaleka, zifuna iindawo zokuzimela; abe amahashe ebhenqe imitshoba enze into yanye ejikeleza imizi.swe-swe-swe wamagqabi kuphela'

('When it was dusk, the darkest and thickest clouds shielded the face of the sun, whilst it tries to pitch here and there, like one who's fleeing from the enemy. The shepherds, without even having to collect their herds to go home, saw the goats madly running home, while the cattle herds ran to the forests and the dongas, trip-trapped the pigs as they rushed to the pigsty, with fowls galloping, some flying, running, looking for places to hide, whilst the horses pitched their tails high up running right round the homes.....with only the sh-sh-sh of leaves').

Normally, dark clouds are never associated with any good. Once the sky is covered with dark clouds, in African culture, there's usually a belief that something bad is to happen. One would even comment to say 'these dark clouds appear as if one is to hear something bad'. Thus, from the very beginning of this story, the author managed to bring some symbolic items indicating that the story may not end in a an exciting note.

The use of idiophones to put us into the picture of the sound that is really experienced, coupled with the use of certain selected dramatic verbs like '*zaphaqaza*', '*zathwayi-thwayiza*' gives beauty to the description of the whole scene. In fact, in the whole of the

first page, the author has managed to put the reader in the position to understand the intended mood of the story, which is that of quietness and unpleasantness, (which I see to be depicting the quiet nature of the main character, Zoleka) plus the rushing and unexpected activities that suddenly come up as a result of the changing mood of the weather, (which I see to be depicting all the dreadful events that followed when truth had to come up that the main character is not willing to bow to what she doesn't want). I see all these to have managed to depict what is to come up in the contents of this story.

Thus, looking at the above form of introducing his story, I feel that the author does agree with Hendry (1993:13), as has been mentioned above, when he points out that, 'some fine examples of foreshadowing are usually found at the beginning of the story'. I would, therefore, take this manner of starting the story, as exactly what has been suggested by Hendry, though some people may feel that it has not been very explicit.

In episode 3, the author seems to expose the time when the story is taking place. It is that time when parents still had a final say about who to marry their children, which is a very rare situation in the present days. The author has, in a way, tried to show that even in Zet's home, the parents had in two occasions been exposed to be very much involved in the making up of decisions involving their son's marriage. I assume that the authors of such works as this one had a great contribution in exposing the serious consequences borne by this practice, through the language of the pen. The passage below, which is part of Zet's letter to Zoleka, on p. 15, agrees with my argument above:

'Ndibotshiwe yimithetho yasekhaya. Utata akanakuze ayivume into enjalo. Ndithe ndakucela umfazi kuye wathi mandikhe ndisebenze, andinakufuna umfazi engekayiboni indima yam. Ngoko ke umtshato wesiquphe ngaphandle kwemvume yakhe unzima, Ukuba ndinokuqhuba ngaphandle kwakhe kungonakala.'

('I am tied up by my home regulations. My father can never agree to that. When I requested a wife from him, he said I must still work, I can never ask for a wife without having shown a remarkable role of a working person in the home. Therefore, a sudden marriage without his approval is difficult for me. If I can continue without him, nothing will ever come right'.)

Following below is another instance when the author shows the role of the traditional parents in continuing to frustrate their children's future lives, by wanting to choose life partners for them. This is also from Zet's parents' side, thus showing that the manner of handling such a situation was not common with Zoleka's parents only, but it seems to have been the 'order of the day' in all the homes then, on p.97:

'Kulungile ke nyan'am. Uyabona ke, apha kukwaSonqishe. Ndisaphila akusayi kwenza intando yakho apha de amathambo am abe luthuthu phantsi komhlaba. Akusixeleli nto uyaziqhubela wedwa. Uphantse wasibophisa amaxonya, wasixovulisa isonka seentsipho. Sixovule ke eso sonka usoje, kodwa wazi ukuba asinanto yokwenza thina naloo manyundululu. Andinamolokazana ungulowo mna.'

('That's alright my son. This home belongs to the Sonqishe's. Whilst I'm still living, you will never do as you wish, until my bones become ashes underground. You don't inform us about anything, you just decide everything alone. You nearly put us in a mess. You may continue, but you must know that we have nothing to do with all that. I will never have such a daughter-in-law.')

The last 'vow' from Zet's father, leaves Zet's head in a mixed-up form, not knowing what to say to Zoleka about the meeting he had with his parents.

The author's choice of strong words, like '*wasibophisa amaxonya, wasixovulisa isonka*', and words like '*amanyundululu*', implying a very much disgraceful action, showing father Sonqishe's disapproval of his son's actions, succeeds well in making the reader to view the whole issue with all the seriousness it deserves.

In episode 5, I have a belief that if the various unacceptable actions that Zoleka decides to perform were 'given a sharp ear' and the attention they deserve, a lot of the other situations could never have occurred. Like many authors, such as W. K. Tamsanqa, in his book *Buzani kubawo*, the author is also trying to emphasize the seriousness of the unpleasantness that could have been avoided if the actual person involved in the whole saga of forced marriage, was given a chance to voice her opinion. Through his skilful plot

development, I feel that the author has managed to bring forward the intended message to the readers.

Episode 10 could be regarded as the stage of climax, and it marks the highlight of the whole story, when Zoleka makes Zolile a victim of circumstances, by killing him. To the reader, this becomes the saddest part of the story, and the most serious consequence of the autocratic form of taking decisions in a home. To the reader, Zolile is the most humble character, which becomes one of the people who suffer for obeying the parents' rules.

Usually, after the climax actions, things usually subside, but with this story, the subsiding occurs just for a short period of time, and then the other bigger events take place again. For example, episode 12 presents a calm state of affairs, where the reader sees a normal life, when Zoleka starts enjoying being together again, enjoy feeling the love for one another, and even start planning for their marriage.

But soon thereafter, the author exposes us as readers, to a drastic change of events, with such a carefully planned approach that exposes another truth about Zet, that he also had a child with his cousin, the thing that they vowed together never to say out. At this juncture, the author has managed to make the reader also start thinking within him/herself, starting to wonder on a number of factors. For instance, one starts thinking like, if then is the case that Zet has a child with his cousin, Zodwa, and they succeeded in hiding this from their parents, what then did Zodwa expect? Did she expect that Zet would marry her? Or, did she expect Zet to tell the truth to his parents before marrying another girl? Or, did she expect Zet to tell Zoleka that she had a child with his cousin, Zodwa? But, with all this truth having come out, the reader tends to see a number of situations that would have always been a barrier in Zet's and Zoleka's marriage even if death didn't do them part.

A good choice of words used by the author to bring forward Zoleka's thoughts after Zwelakhe's death, makes it possible for the reader to sense that Zoleka is the next to die, even if this will be by suicide or what. This is how the author puts these words, through Zoleka, on p.104:

'Ndinathemba lini na ebomini? The elements of life have conspired against me..... Andisemntu, andinakhaya, andinasihlobo, ndijikelezwe ziintshaba. The last ray of hope has disappeared beyond

the horizon of the grave.'

(‘What hope do I still have in life? The elements of life have conspired against me.....I’m nothing, I have no home, I have no friend, I’m only surrounded by enemies. The last ray of hope has disappeared beyond the horizon of the grave.’)

Finally, the story ends up by mentioning that Zodwa also dies in Johannesburg, the death which results from the nightmares she is experiencing for killing Zet, though she thought she had run away from being a suspect, the guilty conscience never gives her any rest, until she kills herself on an oncoming car. By this, I think the author is also giving a lesson to the younger people, that the bad that one does, will always stay with him/her, no matter whether he/she hides herself in a thick forest, the guilty conscience will bring him/her out of that forest, and bring him/her to the fore, to pay for what he/she has done.

Having discussed the aspects of the plot structure in this story, we will now proceed to focus on character and Characterisation, a very controversial issue. We will first look at various views from various theorists about characters, and at the end we will try to come to a conclusion about this matter. I prefer to be eclectic in this regard. Lastly, we will then proceed to look at how the author has approached his manner of character involvement so as to bring out the plot in the given story.

3.3. CHARACTERIZATION AND CHARACTER

To begin with, characterization is viewed as the art of presenting imaginary persons in a literary work of art. Cohen (1973:37) sees characterization as an ‘art of creating fictional characters in words which will give them human identity’. Cohen continues to say that it is an ‘art of illusion whereby characters created seem to become people with traits and personalities which a reader can recognize, respond to, and analyse’ (Cohen 1973:37).

Moreover, Cohen continues further and argues that ‘characterization is related to other technical aspects of literature. Thus, the actions and words of characters constitute much of the plot of a narrative and hence must be considered in analysing plot structure. Cohen also argues that ‘characters emerge in a play as a result of the dialogue which has been

written by the author.' He also believes that what the characters do and say provides enormous insight into their make-up.

To add, Cohen (1973:37) believes that an author usually employs physical description of varying exactness and fullness so that the reader can visualize the character. He also believes that what the characters do and say provides great insight into their make-up. Cohen agrees with other critics when he maintains that characters may be put into action, by merely indicating surface facts and traits

(1973:38). Cohen also puts forward that the other method of developing a character takes place when the author emphasizes what others say about the fictional person in whom he is primarily interested.

Following below, we will now look at how other critics see the concept of characterization. Msimang (1986:99) states that Characterization 'is a sum total of techniques employed by an artist in presenting characters in a literary work of art so that characters are perceived by the audience/reader as persons endowed with moral and dispositional as well as physical qualities. Perhaps the most important point about characterization is that the artist must present life-like characters. In order to be convincing, his imaginary persons must be grounded in reality.'

Zulu (1999:6) in his inaugural address titled *Uncwadi: African literature in the next millennium*, seems to agree with other experts, like Abrams and Hendry as has been mentioned above, that characterisation and plot are closely related in the sense that characters' actions are the ones that determine the plot's movement. He also points out that characters have to be realistic, complex, dynamic, and multi-dimensional, and not just stereotypes and archetypes that are not capable of change even when the situation demands.

This is how Roberts (1991:64) defines a character. He says 'character in literature is an extended verbal representation of a human being – the inner self that determines thought, speech, and behaviour'. Roberts also postulates that through dialogue, action, and commentary, authors are able to expose characters who are worth caring about, rooting for, and even loving, though there are those characters at whom one may laugh or whom one may dislike or hate (Roberts 1991:64).

Looking at Rimmon-Kenan (1983:59), one finds that he defines character as 'a network of character traits' and that 'characters are nodes in the verbal design; in the story they are – by definition – non (or pre-) -verbal abstractions, constructs. Although these constructs are by no means human beings in the literal sense of the word, they are partly modelled on the reader's conception of people and in this they are person-like.

According to Hawthorn, character is viewed in various ways. For them, 'character is intimately bound up with individualism: a character is unique, not just the property of a person but somehow simultaneously both the person and the sign or token of the person' (Hawthorn 1992:82). Moreover, Hawthorn points out that we, as readers, decide what a character is like 'when we observe him or her behaving in front of us, then we use our critical intelligence and our knowledge of human beings to reach an assessment of them'(Hawthorn 1992:90).

Furthermore, Hawthorn (1992:90) suggests four most important methods of characterization that are worth thinking about. The first one is being done by description or report. This involves the description of physical characteristics, especially of physiognomy, this being the traditional means whereby the author suggests what sort of character readers are faced with. The second one occurs when the character is established by action, then the reader learns more about the character, which could not be revealed by pages of description.

Thirdly, Hawthorn also suggests that a character could be revealed through his thoughts or conversation. Dialogue, in particular, is regarded by Hawthorn as a wonderful way of revealing character. Lastly, Hawthorn states that the novelist can use symbol or image to reveal and develop a character. For example, when a gentleman carries a bouquet of red flowers when visiting a certain lady, this is usually accepted as a symbol of love, without even having to say it.

Roberts (1991:65) puts forward that there are two types of literary characters which E.M. Forster in his novel (*Aspects of the Novel*) calls 'round' and 'flat characters'. This is how he describes round characters:

'The basic trait of round characters is that they recognize, change

with, or adjust to circumstances- a quality that in real life is a major element in mental health. The round character profits from experience and undergoes an alteration, which may be the realization of new strength, the decision to perform a particular action, the acceptance of a new condition, or the recognition of previously unrecognised truths.'

Moreover, Roberts adds to say that round characters are relatively fully developed, hence they are given the names 'hero' or 'heroine'. He also puts forward that these characters are both individual and are not predictable, since they are capable of undergoing a change or growth, and that they are dynamic. He sees round characters to be central to serious form of literature, as they happen to be the focal points of conflict and interest.

Having discussed Roberts' viewpoint on the aspect of round characters, we now proceed to see how other critics comment on the same topic. Abrams (1993:24) sees round characters as those people that are complex both in temperament and motivation. They are more like people in real life, capable of surprising the readers, and not easy to describe with any degree of adequacy.

Having discussed round characters, we now proceed to look at the other type of characters, the flat characters. Roberts (1991:66) sees a flat character as the one who 'does not grow, no matter what circumstances'. These characters are referred to as 'flat' since they may be stupid or insensitive, or because they may be lacking knowledge and insight, and are static and not dynamic.

According to Roberts (1991), in any story, characters are classified according to the role they play in the structuring of conflict in the story. Hence, it becomes easy to identify characters such as the protagonist, the antagonist, the tritagonist, and the hint characters. The protagonist, is the main character, a central character, a hero or heroine. This character is usually the dominant and prominent character in the story, and every phase in the narrative revolves and focuses around him or her.

Secondly, there is also another central character, the antagonist, who is always opposed to the views and actions of the protagonist. This character is also referred to as a villain. Msimang (1986:104) believes that the villain features in the story with the aim to thwart

those interests that the hero tries to promote. He is always there to put obstacles in the way of the hero. Because of this, it becomes easy for the conflict to intensify, thus generating suspense that would lead to tension.

Thirdly, the tritagonist is there for the purpose of developing the conflict between the protagonist and the antagonist. The tritagonist may either be positive or negative, and when he is positive, he will try to stop the conflict, whereas the negative tritagonist always encourages it. There are also those characters referred to as hint characters, that just appear in space to serve a particular purpose, or to fill a certain gap and then disappear. Thus, from what we have learnt above, I find that it is therefore true that characters and plot work hand in hand in the building up of any story, as characters are there to develop the plot of the story.

Having discussed the theoretical framework for this study, we shall now proceed, in the next chapters to analyse gender and culture in the selected novel, *Ukuqhawuka kwembeleko*.

3.3.1. THE CONCEPT 'CHARACTERIZATION'

Henry (1995:51) believes that most contemporary writers view characterization as the most important element of fiction, partly because it is often how the events taking place in a story affect the characters - how they think and feel about those events is what really matters, rather than simply the fact that the events have occurred. Henry also defines characterization as 'the technique a writer uses to portray the people who perform the actions in a story.'

Gray (1984) sees characterization as the way in which a writer creates his characters in a narrative so as to attract or repel our sympathy. Furthermore, Gray (1984) maintains that the varieties of characterization presented in literature are as numerous as those of the real people who surround us in the real world, but there are different kinds of dealing with a literary character as we learn more of his/her motives than we would ever expect to be certain of in real life; consistency of motivation seems a necessary fact in literary characterisation.

Moreover, Cohen (1973:37) believes that Characterization is 'the art of creating fictional characters in words which give them human identity. It is an art of illusion whereby the characters created seem to become people with traits and personalities which a reader can recognize, respond to, and analyse. To add, Cohen also argues that an author usually uses physical description of varying exactness and fullness so that the character can be visualised by a reader.

Shaw, as cited by Msimang (1986) believes that 'the creation of images of imaginary persons in the novel' is called characterization. In effective narrative literature, fictional persons, through characterization become so credible that they exist for the reader as real people'. Furthermore, Msimang (1986:99) points out that characterization is 'a sum total of techniques employed by an artist in presenting characters in a literary work of art so that characters are perceived by the audience/reader as persons endowed with moral and dispositional as well as physical qualities.'

Having discussed characterization, we will now proceed to look at 'character' as the main constituent of the aspect 'characterization'.

Roberts (1991:64) maintains that 'character in literature is an extended verbal representation of a human being – the inner self that determines thought, speech, and behaviour. Through dialogue, action, and commentary, authors portray characters who are worth caring about, rooting for, and even loving, although there are also characters at whom you may laugh or whom you may dislike and even hate.' Thus, Roberts' definition implies that characters play a major role, and are able to function in various manners so as to bring out the plot and the intended theme.

Bal (1985:80), while describing characters, argues that 'they differ from each other. In that sense they are individual. On the basis of the characteristics they have been allotted, they each function in a different way with respect to the reader.' Hawthorn (1992:82) seems to agree with Bal when he says that character 'is intimately bound up with individualism: a character is unique, not just the property of a person, but somehow simultaneously both the person and the sign or token of the person.'

Msimang (1986:99) points out that the artist must present characters that are lifelike and convincing, and 'in order to be convincing, his imaginary persons must be grounded in reality. They must be true, not so much to our world, but to their world, i.e. the world that the artist has created for them' (Msimang 1986:99). Thus, Msimang seems to suggest that better and more effective characterization exists when fictional characters are endowed with emotional, dispositional and physical attributes that are parallel to human attributes.

Chatman (1978: 107) refers to characters as 'objects that are contained in the story-space.' It has always been argued that the good portrayal of characters is one of the skills necessary for any author who intends having the best production. Chatman (1978:107) continues to write that 'the depicting in writing of clear images of a person, his actions, and manners of thought and life, a man's nature, environment, habits, emotions, desires, instincts: all these go to make people what they are, and the skilful writer makes his important clear to us through a portrayal of these elements'. Moreover, Tomasheisky, as cited by Chatman, (1978:111) believes that 'the character plays the role of a connecting thread helping us to orient ourselves amid the piling up of details, an auxiliary means for classing and ordering particular motives.'

Hendry (1993:106) states that 'characters are people who act out the plot, and who interact with one another within an established setting.' He also maintains that 'character is also shown through the way people speak, and dialogue is therefore an important factor, especially in showing how characters interact with one another' Hendry (1993:106).

Hendry also points out that 'skilful writers reveal the nature of characters in their stories by describing their behaviour, rather than talking about them. The characters are therefore, not just passive: they act within the setting and circumstances of the story; they help to shape their destiny by their own behaviour, and will themselves be shaped by experience' (Hendry1993:107).

Webster (1996:84) states that readers see character as 'a textual device for constructing ways of seeing and explaining events, and indeed that is the reason why character is so natural and powerful as a device or strategy in literary texts.' Webster also argues that 'character is the figure in literary discourse which equates with our sense of individuality in other discourses; the first point of recognition, of 'familiarity' in a text, is the way in which we assemble a sense of character'(1996:84).

Rimmon-Kennan (1983:59) defines character as 'a network of character traits' and that characters are nodes in the verbal design; in the story they are – by definition non (or pre-) verbal abstractions, constructs. Although these constructs are by no means human beings in the literal sense of the word, they are partly modelled on the reader's conception of people and in this they are person-like' (Rimmon-Kennan 1983:33).

Moreover, Rimmon-Kennan(1983:31-32) brings forward what he terms as realistic argument', that 'characters acquire, in the course of an action, a kind of independence from the events in which they live, and that they can be usefully discussed at some distance from their context.

3.3.2. CONSTRUCTION OF CHARACTER

On this issue, various viewpoints have been brought forward by various theorists. Rimmon-Kennan (1983:33) believes that 'character names often serve as labels for a trait or cluster of traits characteristic of non-fictional human beings.' Coming up with his viewpoint, Hendry (1993:100) points out that the character may reflect in him/her the environment in which he/she has lived – and become the product of his/her environment depicted in the violent solution to the dilemma with she is confronted.

The name-giving technique has cultural origins. This emanates from the African practice of giving names in terms of, among other things, historical events, parents' tastes and wishes, a person's physical appearance, psychological make-up and behaviour or traits. In African communities, name-giving is of special significance. In some cases large ceremonies are organised on the day of naming a child. It is also believed that certain names given to some individuals, and may have an influence on their behaviour and personalities.

The name-giving device dominates the plots of character, especially the bipolar and the picaresque plots. This is probably due to the fact that characters in these plots exist to convey societal ideas and ideals or theme, rather than to propel plot or action. Characters feature as perspectives or as pointers to certain cultural views rather than as distinct individuals. In giving names to characters, the Xhosa novelist seems to consider the function the characters have to fulfil.

Roberts (1991:67) believes that there are various aspects that contribute in making the character what he/she is. He maintains that 'speeches may be accepted at face value to indicate the character of a speaker.' Furthermore, Roberts believes that character's actions, what other characters say about them, gives the reader more information on the traits of each character.

Doody (1997:132) seems to agree with the above statements when he argues that characters are reflected in their speech. Doody also states that no matter how depraved a character may be, no matter how uncouth he may be, his language is never anything less than elegant and grammatical.

Chatman's view towards an open theory of character calls for a viable theory of character that preserve openness and treat characters as autonomous beings, not as mere plot functions. The essence of this theory should argue that character is reconstructed by the audience from evidence announced or implicit in an original construction and communicated by the discourse through whatever medium (1986:119).

The narrator's description of a character affects the reader's construction of that character as he does not have an option of using his own imagination. In the dramatic method the writer portrays the character's behaviour through action and dialogue. This is how Hawthorn (1992:90) emphasizes this point:

'If we think of the most memorable literary characters we probably find that we remember them doing or saying things we do not so much remember being told things about them'

Thus, Hawthorn(1992:90) concludes his argument on the construction of a character as he says :

'..., moreover, we feel that we decide what a character is like when we observe him or her behaving in front of us, we can use our critical intelligence and our knowledge of human beings to reach an assessment of them. Whereas when we are told something we can only take it or leave it.'

3.3.3. CLASSIFICATION OF CHARACTER

The classification of characters is made according to the role the characters play in the structuring of the conflict in the story. Through this, we are able to identify those characters such as the protagonist, the antagonist, the tritagonist and the hint characters. The protagonist is the main character, a central character, a hero or heroine. This is the dominant and prominent character in the story. Everything in the story revolves around him/her. Roberts (1991) believes that this character moves against an antagonist and exhibits the same qualities of living and adapting characters.

The antagonist is also the main central character who is opposed to the views and actions of the protagonist, and is also called a villain. Msimang (1986:104) maintains that the villain features in the story with the purpose of thwarting the very interests that the hero is trying to promote, by constantly putting obstacles in the way of the hero. He is there to intensify conflict and to generate suspense which would lead to tension. Like the protagonist, he may also have a group of characters supporting him against the protagonist.

The third character, the tritagonist, is there to develop conflict between the protagonist and the antagonist, whilst the hint character is the one that just appears in space for a particular purpose, and then disappears.

3.3.3.1. KINDS OF CHARACTER

Roberts (1991:65), along with various other theorists, believes that there are two kinds of characters, namely round and flat characters. Below, Roberts puts forward very strong arguments for round characters, as presented on p.65 of his book:

‘The basic trait of round characters is that they recognise, change with, or adjust to circumstances. The round character profits from experience and undergoes an alteration, which may be the realisation of new strength, the decision to perform a particular action, or the recognition of previously unrecognised truths.’

I see Roberts to be bringing forward a very direct and precise observation of a round character. He also states that round characters are ‘relatively fully developed and as such

they are often referred to as hero or heroine', which is commonly referred to as 'protagonist' – the one who is central to action, and an antagonist – the one moving against the protagonist (Roberts 1991:66). Once more, Roberts believes that round characters are 'central to serious literature, for they are the focal points of conflict and interest'.

Abrams (1993:24) defines a round character as someone who is complex both in temperament and motivation. He is more like people in real life, capable of surprising us and not easy to describe with any degree of adequacy. Meanwhile, Msimang (1986:102) seems to agree with Abrams when he defines this character as someone 'whose conduct is not readily predictable and who changes under the changing circumstances. This changing character is sometimes described as a dynamic or revolving character.'

Having discussed the round character, we will now proceed to look at the second type of character, the flat character. With regards to this character, only superficial, typifying characteristics are revealed to the reader. Forster, as cited by Abrams (1993:24), points out that this character 'is built around a single idea or quality' and is presented without much detail, and therefore can be fairly adequately described in a single phrase or sentence. According to Forster (1927), flat characters are one-dimensional, with one dominant set of characteristics, and no further changes, even with the development of the story.

Moreover, Roberts adds that 'in contrast to the round character, the flat character does not grow, no matter what the circumstances.' Thus, he is either good or bad throughout the story. Though, such personalities are seldom found in real life, hence this character is not true to life when compared to the round character which is accepted and credible and true to life.

To conclude this section, having discussed the theoretical aspects on characterisation and character, we will now proceed to look at how the author of the novel, *Ukuqhawuka kwembeleko*, has used these in bringing out the plot of the story.

3.3.4. ANALYSIS OF CHARACTERIZATION AND CHARACTER IN THE NOVEL, *UKUQHAWUKA KWEMBELEKO*, BY JONGILANGA, D.M.

From the very first page of this story, on the last paragraph, the author introduces the readers to the central figure in this story, Zoleka, who seems to be the protagonist in this story. The role she plays throughout the story exposes her to be the heroin until the end of the story. One would, at some point, not agree with this decision, because of the fact that Zoleka lets everybody to trample on her, much against her will, without even making a hint to anyone, that she is against all what is decided about her.

The name Zoleka, implying 'being quiet', does, to some extent fits its owner. But, unfortunately, the activities that Zoleka performs at a later stage, are not quiet at all. One would see this as one of her weaknesses, the idea of deciding not to say anything to anybody, but just acts, as she wishes. Anyway, one would say this is the style that is maintained in the whole story, as her parents do exactly the same, by just deciding everything about their daughter, without ever considering getting her views forward.

At one stage, the author seems to be exposing one of the features found in characterization, as argued by Roberts (1991:64) as mentioned in my discussion above that 'through dialogue, action, and commentary, authors portray characters who are worth caring about, rooting for, and even loving. Thus, for the first time, the readers come to know what it is that makes Zoleka to be so unhappy even when her mother tries to talk to her in a loving manner. This is how the author exposes what is in Zoleka's mind to the readers, on p.6:

*'Mh...h...h. Nkosi yam, azi esi simanga ndibotshelelwa ngaso
ndiza kusithini na?*

('Oh.... My God. I wonder how am I going to handle the problem
I'm being tied to?')

Once more, through Zoleka's words, the author brings the reader to the understanding of why is Zoleka so unaccepting to the whole situation. This is how the author exposes Zoleka's plight to us, on p.9:

'Ndichithe ixesha lam elingaka, kwale kunyaka wam wokugqibela, kuthiwe mandilahle yonke loo nto? Oh! No! No! No! Ngewayengandisanga esikolweni kwakanye.'

(*'Waisting all my time like this, and then on the last year of my studies I'm told to throw away all that. He should never have started taking me to school'*)

Immediately after this, the author brings forward a good selection of words to put the readers on the actual picture of what really happens after Zoleka says these words, which puts the reader on the clear picture of how Zoleka's condition is at this moment. This is how he puts his words:

'Watsho wee folokohlo emandlalweni, kubonakala ukuba uphelelwe ngamandla engqondo nawenyama.'

(*'She just falls clumsily on the bed, very clear that she feels so powerless, mentally and physically.'*)

Moreover, Zoleka also fits in the qualities of a round character, as portrayed by Abrams above, because, at the beginning of the story, she is presented as having a humble personality. But, due to circumstances in the development of this story, Zoleka, ends up changing, and as such surprises a lot of other people, because she becomes unpredictable and dynamic.

Furthermore, Zoleka's heroic activities, as a protagonist, are seen in two distinct occasions in the story. The first one, being when she becomes so bold to take an axe and chop her husband's head to kill him. The second one being that of not fearing death herself, by simply deciding to go and throw herself in the sea, when she decides that nothing is left of her. With me, I still think I would have given it a thought twice, before I take my life. I still see it not a very easy thing to just take your life. All these aspects make it possible for anyone to fit quite well in a protagonist's role in the story.

Having followed Zoleka's behaviour from the beginning of this story, the approach of chapter three, with its title, opens up another thought to the reader. One becomes sure, with no doubt, that these words come from Zoleka. The title of the chapter on p.22 says:

'Uya kuthi 'mfazi wam' phezu kwesidumbu sam' implying,

('You will say 'my wife' over my dead body')

The author has a good selection of words that give a good picture of characters such that it becomes easy for the reader to know who might be saying such words, and why, even before one gets the answer from reading.

Having discussed the role of the protagonist, we will proceed to look on the next main character in this story, the antagonist. Zoleka's father, Zenzile is the antagonist in this story. He has always been opposed to the ideas, actions and views of Zoleka. They are both the important characters in the story. Zoleka's father is the source of conflict in the story. He is the villain.

Moreover, Zenzile, being an antagonist also possesses the qualities of a flat character, as has been mentioned by Forster above – as cited by Abrams – as he seems to be built around a single idea or quality. He seems not willing to change, even though the conditions seem to force him to see things the other way around and change his mind. He seems to see himself as the only mastermind, who doesn't value other people's views, and doesn't even give himself a chance to listen to them. However, his bullish attitude doesn't seem to work out for him at the end.

Throughout the progression of the story, the author doesn't expose Zenzile in any talks. The readers are only able to read about what sort of a person he is, and are able to learn about him when we, as readers, are told of his belief about educating a girl, and his attitude towards accepting a woman's word in his home, the manner with which he undermines a woman's word is well exposed. This immediately makes one to understand that this is not an easy person to work with. This is how the author gives the background about this character, on p.12 and p.13:

'.... Kodwa ke yonke loo nto ayizange incede nto kuba indoda yakhe yayikholelwe ekubeni umfazi ngumsila, indoda yintloko; ngako oko ke elendoda ilizwi malibe lelokugqibela.'

('....but all that couldn't help anything, as her husband believed that a woman is the tail, and the man is the head; thus, a man's word has

to be the last.')

Again on p.13:

'Ubesithi nokuba uphikisana nendoda yakhe abuye athi khunubembe yakumkhuphela amehlo esanyankomo, ibuye imxelele ukuba umfazi wagwetywa nayiBhayibhile, ngoko ke ayinakuva nto ngaye.'

('Sometimes even when there was something that they could not agree on with his husband, she would immediately keep quiet once he looks at her with those fearful animal-like eyes, and he would tell her that a woman was ruled off even in the Bible.')

What else could one expect from a character with such unreasonable utterances? The author gives a good picture to the reader, of the manner with which Zoleka was treated by her father, after he found her in King-Williamstown. He really becomes a villain. Without mentioning all, this is one of the situations the author gives to the readers, of the manner in which a father, at one time, treats his daughter, on p.54:

'Intombazana wayibeka empumlweni yehashe, yekoko ukubheka ekhaya. Lamxina eli hashe uZoleka, alampha thuba. Lalide libe ngathi liza kukhwela kuye ngawangaphambili amanqina, libuye lithi cebu ecaleni akuliphekuza ekhala..... Ngaphandle kokuxweba uZoleka wayeyinyhidilili ziinyembezi edinwe eyingxeke-ngxeke.'

('He puts the girl in front of the horse, and he drove her home. The horse couldn't give Zoleka any space to breathe. Sometimes it would seem as if the horse was going to ride on Zoleka's shoulders with its front legs, and then gives a little shift to the side when she waves her hand to it, crying. Besides being pale on the face with dust from a trampling horse and dirt road, her face was also too wet and full of tears, and she was dog tired.')

After all the struggle Zoleka went through, to show her father, that she is against marrying the man she does not know and love, Zenzile, her father, insists on taking Zoleka back to her in-laws' home. The author exposes this man's ignorance about a woman's right to say

'no', his bullism and his developed animalistic attitude, because of the fact that he is running away from having to return the dowry cattle that he already got, and used, from the Sonqishe's. This is how the author exposes Zenzile when he talks to Kholiwe, his wife, when Kholiwe tries to support her child to stand up, assisting her to go to her room, after being beaten to death by her animalistic father, on p. 57:

*'Yeka loo nja iziphakamele. Akuboni ukuba iyazenzisa? Phakama!
Ukuba khe ndesuka apha, uya kulicula elandincamisayo. Liya
kutshona eli usemzini wakho, ndifung'uNozintombi.'*

('Let that dog stand up on her own. Can't you see that she is exaggerating things? Stand up! How dare I stand from here, you will sing a song you'll never forget. Today's sunset will find you at your in-laws' home, I swear!')

With all these vows, the author makes it clear to the readers at the end, that when Zenzile swears all his words, he doesn't seem to expect that what really happens at the end could have come up. He is really what is called a flat character, who, as cited by Forster, and mentioned above, is built around a single idea or quality, and doesn't seem willing to change, even if conditions force this.

But, at the end, he comes up being a loser, because, if his mind and conscience serves him well, he ought to understand that he is the root cause of all the deaths that follow up at the end, including the last straw of action performed by Zoleka, that of killing her husband, and eventually killing herself after Zet's death, who is poisoned by Zodwa. Zenzile ends up having no daughter who is married to his friend's son, the Xatasi family.

Hopefully, the author has, in a way, made it possible for the readers to understand that even from long time ago, forced marriages, undermining the woman's right, never worked.

Moreover, another character that we find in this story is Zet, Zoleka's school lover, whom one would refer to as a tritagonist, as he has managed to develop the conflict between the protagonist, Zoleka, and the antagonist, Zenzile. There are also hint characters in this story, who are there to let the story develop to its intended direction. In this case the author has used the characters like Kholiwe, the mother to Zoleka, Zolile, the husband to Zoleka, Zoleka's sister-in-laws, Nontozakhe, Weziwe and Nozintombi. (Apparently, the name

Nozintombi, appears to have been there in both families, as Zenzile's elder sister, as at one time he swears this name, and at Zolile's home.)

Lastly, with all the expected qualities and tools for having good character portrayal in a story having been employed, one would conclude that the author has managed to bring out a good story that can be easily work on by any literary critic. This has been very interesting, and sometimes touching, to work on.

Having discussed the character and characterisation, we will now look at Space, as my last section to discuss in this chapter, in as far as it relates to setting on this particular story.

3.4. SPACE

The concept of space in any written work refers to the physical space in which the story take place. This can be expository, telling the reader something about the characters, in terms of the character's interest, preferences and dislikes. It also tells the reader something about the time during which the story takes place, and can orientate the reader immediately, according to the factors mentioned above.

Bal (1985:93) observes that space is one of the few concepts deriving from the theory of narrative texts that are self-evident and yet remain so vague. Though, only a few theoretical publications have been devoted to it. Whilst this may be the case, Prince (1982:32) maintains that it is practically impossible to narrate a series of events without establishing a set of temporal or temporally bound relationships between narration and the narrated. Bal sees this view to imply that events happen somewhere, thus, if the place is not specified, the reader will fill in a place himself by imagining the place where events take place, even if this imaginary place is very vague. Chatman (1978:101) seems to agree with Bal when she says that when a reader reads a book, he creates his own mental image thereof.

Rimmon-Kennan (1993:93) mentions three senses that are involved in the perception of space, these being the sense of sight, of hearing, and of touch. He maintains that these three senses may all result into the presentation of a space in a story. He also believes

that the sense of sight is there to identify shapes, colours, and sizes that emerge from a particular perspective, whilst sounds may contribute to a lesser degree to the presentation of space.

The senses mentioned above make it possible for critics to suggest two kinds of relations between characters and space, and the space where the character is situated is considered as the frame. It is something common to find that when the character is situated in a space, it experiences security, while on the outside space it feels insecure. Though, for various reasons, one can also find the inner space as unsafe, and consider it as confinement, while the outer space gives a sense of liberation and security.

Spencer, as Zulu (1999:7) quotes, states that 'the new view of time makes an aspect of space (1971:xix). He also states that every location in space is infused with its own time, or simultaneously, of times, hence the close relationship between time and space. Rimmon-Kennan argues that the concept of place is related to the physical and mathematically measurable shape of spatial dimensions. When dealing with

fiction one finds that the places are not there, as would be the case in real life situations. Be that as it may, our imaginative faculty demands that these be included in the fabula.

Bal (1985:95) also agrees that there are two ways by which space functions in a story, that of being a frame only - a place of action, and that of remaining entirely in the background. It is in these cases where space is thematized, to become an object of presentation itself, and for its own sake. Thus, Bal believes that space becomes an acting place, rather than a place of action, and it has the ability to influence the fabula such that the fabula becomes subordinate to its presentation.

Chatman (1978:96) argues that there is what is called a story-space and discourse space, and that the dimension of story-events is time whilst that of story-existence is space. He also points out that story-space contains existences, whilst story time contains events. He also argues that though events take place in space, they are not spatial. Looking at story-space in two different environments, one finds that in a cinema, this becomes literal, with analogous objects, dimensions and relations, whilst it is found to be abstract in verbal narrative, which then demands one's own construction in the mind.

When talking about space, Issachanoff (1981:211) maintains that we have to think of two kinds of space – the space of language, (being the text itself considered spatially) or the language of space namely the words curing the reader and enabling him to participate in the illusion of the verbal erection of geographic space. Strachan (1991:96) see place as the topological position where the characters find themselves and where the events take place, while Bal (1985:93) believes that the concept of place is related to the physical and mathematically measurable shape of spatial dimension. To add to these, Zoran (1984:330) argues that place of events may be located exactly by street and house number, or in a very general way – by the name of the city or country, or even less than this. Thus, with the arguments above, it stands to reason that a clearer distinction between space and place is that place is topological and mathematical, while space is perceived as place.

Moreover, Gullon (1975:12) believes that space is, in itself, an abstraction derived from the realities in which we function. What is not in the text is itself irreducible to a written form. The narrative 'I' produces verbal space, this being one of its functions, thus giving a context for the notion constituting the novel, a space that is not a reflection of anything, but rather an invention of the invention which is the narrator, whose perceptions (transferred to images) engender it.

In support of the above notion, Bal (1985) states that 'the text is determined by the way in which the story is presented. Through this, the notion 'place' is linked to a specific observation or perception. The places, seen in relation to their perception, are called space. That point of perception may be a character, which is situated in a space, observes it, and reacts to it. An anonymous point of perception may also dominate the presentation of certain places.

Spencer, as quoted by Zulu (1999:7), states that 'the new view of time makes an aspect of space' (1971:xix), and that every location in space is infused with its own time, or simultaneity of time, hence the close relationship between time and space. Rimmon-Kenan argues that the concept of place is related to the physical and mathematically measurable shape of spatial dimensions. When dealing with fiction one finds that the places are not there, as would be the case in real life situations. Be that as it may, our imaginative faculty demands that these be included in the fabula.

Bal (1985:97) also feels that the relationship between time and space is of greater importance for the rhythm. He believes that when space is presented extensively, there is always an unavoidable interruption of the time sequence, unless the perception of the space occurs gradually in time, and can thus be regarded as an event.

Bal (1985:95) argues that space functions in a story in two ways, that of being a frame only, a place of action, and that of remaining entirely in the background. It is in these cases where space is thematised, to become an object of presentation itself, and for its own sake. According to Bal, space thus becomes an acting place rather than a place of action, and it has the ability to influence the fabula such that the fabula becomes subordinate to its presentation.

The concept of space in any written work refers to the physical space in which the story takes place. This can be expositional, telling the reader something about the characters in terms of the character's interest, preferences and dislikes. It also tells the reader something about the time during which the story takes place, and can orientate the reader immediately, according to the factors mentioned above.

Rimmon-Kenan (1993:93) mentions three senses that are involved in the perception of space, these being the sense of sight, of hearing, and of touch. He maintains that these three senses may all result into the presentation of a space in a story. He believes that the sense of sight for is there to identify shapes, colours and sizes that emerge from a particular perspective, whilst sounds may contribute to a lesser degree to the presentation of space.

The above-mentioned senses make it possible to suggest two kinds of relations between characters and space, and the space where the character is situated is considered as the frame. It is something common to find that when the character is situated in a space, it experiences security, while on the outside space it feels insecure. Though, for various reasons, one can also find the inner space as unsafe, and consider it as confinement, while the outer space gives a sense of liberation and security.

In dealing with the concept of space, Rimmon-Kenan (1993:77) believes that the external or internal position of a bird's eye view compared to that of a limited observer, can be

translated into spatial terms. He also states that spatial focalisation may change from a bird's eye view to that of a limited observer or from the view of one limited observer to that of another.

Zulu(1999:7) believes that the close relationship between time and space is obvious. In any narrative text, one finds that two aspects of time play an important role in the interpretation of events, and one being the historical time where the events take place, and the second one being the temporal aspect of the narrative order, duration, and frequency as brought forward by Genette (1980).

According to Chatman (1978:96), there is what is called a story-space and discourse space, and that the dimension of story-events is time whilst that of story-existence is space. He proceeds to argue that story-space contains existences, whilst story time contains events. He also puts forward that though the events take place in space, they are not spatial. Looking at story-space in two different environments, one finds that in a cinema, this becomes literal, with analogous objects dimensions and relations, whilst it is found to be abstract in verbal narrative, which then demands one's own construction in the mind.

Bal (1985:93) sees the concept of space as one of the few concepts deriving from the theory of narrative texts that are self-evident and yet remain so vague. Though, only a few theoretical publications have been devoted to it. Whilst this is the case, Prince (1982:32) believes that it is practically impossible to narrate a series of events without having established a set of temporal or temporally bound relationships between narration and the narrated.

In talking about space in a narrative, Issacharof (1981:211) states that we are normally referring to one of two kinds of space- being the space of language, with text itself being considered spatially, or the language of space, namely the words that would enable the reader to participate in the illusion of the verbal erection of geographic space.

Furthermore, Gullon (1975:12) argues that space is in itself an abstraction emerging from the realities in which people function. To add, one of the functions of the narrative 'I' is to bring out verbal space and to give a context for the motion constituting the novel, a space

that is not a reflection of anything but, rather an invention of the invention which is the narrator, whose perceptions engender it.

Moreover, one finds that there is a clear distinction between space and place, with place being seen as topological and mathematical, while space is perceived as place. This is how Bal (1985) puts forward his viewpoint on this matter:

'the text is determined by the way in which the story is presented. Through this, the notion 'place' is linked to a specific observation or perception. The places, seen in relation to their perception, are called space. That point of perception may be a character, which is situated in a space, observes it, and reacts to it.'

Having discussed the aspect of space, we will now proceed to look at the role played by characterization and character as part of the main pillars in the making up of any story.

3.4.1. ANALYSIS OF SPACE IN 'UKUQHAWUKA KWEMBELEKO'.

This story takes place in various concrete places, in Pirie, a location of Kingwilliamstown, where Zoleka's home is – rural space; at Keiskamahoe (Xesi) – Zolile's home – another rural space ; at Kingwilliamstown – where Zoleka goes to look for work and meets a friend Nontsomi – urban space; at East London – when Zoleka is at reformatory school and also where Zet's home is – urban space. From p.6, the author immediately introduces us to Zoleka, who is in the inner space, at her home in Pirie, as she is lying defenselessly on her bed in her room, sometimes just staring on space without talking, or sometimes staring on this side of the walls, sometimes turning to look to the other empty wall on the other side, with no say.

It is a true fact that space assumes a symbolic significance in the way it affects the character's emotions, attitudes and views. Thus, Zoleka views the space at her home before her wedding as depressing, as she is always found crying by her sister, Thandeka, or sometimes deep in thoughts, not saying what is being said at one moment, and again at Zolile's home after her marriage, as depressing. The action that she takes seems to agree with my viewpoint as portrayed by the author on p.27:

'Bathi bevela nje emnyango bee mandla noZoleka enabe tswii engqiyame ngodonga. Wanga wayedalwe nolo donga; ikhetshemiya eyithe wambu entloko, ibunzi liphandle, amasondo ayo omane ephelele emqolo. Bathi endaweni yokuba bathethe bambuze basuka bee nkamalala, babamb'ongezantsi.'

('When they went out of the door they saw Zoleka with her legs and feet outstretched, leaning on the wall outside their room. This seemed as if she was naturally borne like that, with her headscarf just lightly put to flow from the sides and the back of the head, with forehead totally bare. Instead of asking her what was going on, they just stared at her, with mouths open.')

The above testimony proves that Zoleka really feels that the inner space at Zolile's home is more of a confinement and where she feels more insecure, and her going to stay outside the house makes her feel more liberated, especially when she notices that her action is being noticed by her sisters-in-law, which is exactly her intention, that of being noticed whenever she is performing all the funny activities at this new home. For her, this outer space seems to be providing a symbol of hope, that people at Zolile's home, especially the close in-laws, will eventually give up on her.

Moreover, when Zoleka decides to leave Zolile's home by night, to go to Kingwilliamstown, she is also filled with high hopes that, at least after all the prior activities that she has performed, the in-laws will now be able to understand what her intentions are, though she knows that her father will hardly give up to this. Without having to mention all the activities by the time she is in Kingwilliamstown, Zoleka is found, and once more taken back by her father to her in-laws' home. In a manner of wanting to prove to her parents that she means what she is doing, and is by no means, prepared to submit to her father's wish, at the expense of her future life, Zoleka then decides to leap a higher step forward. She then turns their bedroom (for her and Zolile) inner space, to be the disaster space. The room that is supposed to be the intimate space for the two newly-weds, and the space of protection, has now become a space of danger. This is where Zoleka decides to kill Zolile with an axe, while in his sleep.

Even before this action, the same space, which was supposed to be a space for intimate moments between Zolile and Zoleka, as he had imagined, had become a space where he finds himself so uncomfortable, because of his wife's attitude. Though, his only mistake was not to share the plight in which he is with his parents, with the hope that it will eventually come right one day.

After the court case, when Zoleka is fined and sent to Gompso Institute in East London, to her surprise, she finds the place very much different from the prison environment where she had been kept, so comfortable and welcoming to live in, both in the inner and outer space. This becomes the space where Zoleka feels some bit of rest and satisfaction in her heart. The space is that of a welcoming attitude, which is very good for a person who is in Zoleka's position, who has a feeling of being rejected and unwanted. This environment contributed a lot in bringing Zoleka to the best behaviour she ends up showing at this home, hence the early parole to stay out where she is working at Berea. This is how the author portrays a picture of this place to us as readers, on p.90:

*'UZoleka wafika kumzi omhle kunene ondonga zilubhelu,
oorontabile abaqaqambe njengekhwezi ekuseni. lindledlana
eziphakathi kwezindlu zicoceke okwenene, apho ungalibona iphepha
elimdaka yazi ukuba liphambukele. Eyona nto yamenza okokuba
abambe ongezantsi uZoleka, ngumahluko omkhulu phakathi kwalo
mzi nentolongo. UZoleka waphawula ukuba abantu beli khaya
babengafani mpela nabasentolongweni.....babengamatyeba,
benenceba novelwano.'*

(‘Zoleka arrived to a very neat and beautiful home, with yellow-ochred walls rondavels that were as bright as the morning star in the earliest hours of the morning. The paths in between the huts were spotlessly clean, if one saw a dirty paper, one was sure that the paper was there by mistake. What surprised Zoleka more, was the great difference between this home and the prison. Zoleka noticed that the people at this home were very much different from those at prison, they were rich in kindness, and had a feeling.’)

Though, towards the end of the story, Zoleka's back room at Berea, becomes a space of sadness, when she finds Zet dead after a night out with her madam. This, then marks the

end of Zoleka's happiness in East London, and her immediate decision that the future holds no future for her without Zet. She then decides to use the sea also as a space of her final departure from this earth, as this is where she dies.

Lastly, one would then conclude that the author has managed to bring forward the various environments of space throughout this story. Readers were exposed to environments of sadness, of sorrow, of happiness at one time, of fear at some instances, and of feeling angered by an action from one of the characters at some instances. All these have managed to keep the story developing along with the suspense and tension needed for any story to keep the reader glued to it. It has been my great pleasure to analyse and work on this literary piece of art.

CHAPTER 4: CULTURE

4.1 INTRODUCTION

The objective of this study is to explore the discussion on aspects of culture as portrayed in the novel *Ukuqhawuka kwembeleko*. Moreover, the study also aims to show that women, regardless of their race, suffered directly or indirectly 'within the framework of possibilities and limitations set by structures and cultures' (Gordon 1990:17).

4.2 CULTURE IN *UKUQHAWUKA KWEMBELEKO*

From the very beginning, one finds that the friendship of Zoleka's father with Zolile's father whilst they were working and staying together in Cape Town is the original cause that brought forth the whole problem. After reading this novel, one cannot avoid regretting their association and also inwardly asking one's self why these two have met, because Zoleka and Zolile would still be alive, and we would not be having such disastrous situations of blood-shed, as it has been the case in the story. This is how the author describes how the friendship between the two old men originated, on p. 17:

'UFunca noXatasi yayingamaphuthi ahlathi-nye. Ngokuzalwa babengamafumanana-nkundleni. La madoda ayevana ngokwenene kungenakungena bani phakathi kwabo nakuba ayehlala kwiilali eziqeleleneyo. La madoda abuyila ubuhlobo eKapa, apho ayesebenza khona ehlala ndlwininye, etyela sityeni sinye. Zathi ke zakuvakala iindaba ngeempukane eziluhlaza zokwendiselana kwawo, azothusa mntu. Yaba ngulowo umntu wathetha into enye: 'litshomi ziyendiselana'

('Funca and Xatasi were birds of the same feather. Their ages were not very far different. They were big friends, and nothing could come between them, though they were living in different rural localities, a bit far from one another. Their friendship started when they were working in Cape Town, staying together in the same house, eating together in the same dish. The news that one's son will be marrying one's daughter didn't come as a surprise. All people unanimously echoed the same statement : 'This is common with friends'.')

After the author has exposed Zoleka to be so heart-sore, he immediately reveals to us, as readers, that the belief on culture preservation by her parents has contributed to her misery. This is how the author reveals this on page 10:

'Kwaye isidanga abaxhentsa ngaso apha abantu balapha sesokuba ayinamvuzo nangenelo into yokufundisa intombazana kuba ithi igqiba nje ibe selisenda naloo mfundo yayo ingabasebenzelanga abazali bayo. notata ke akamsulwa kweso simbo.'

(The people of this community believe that it is totally pointless to allow a girl to go for higher education as she may immediately get involved in marriage once she completes her schooling, without having worked for her parents. My father is also of the same opinion.)

I also personally believe that the traditional African men liked to make sure that whatever they liked, and was of their advantage, would be referred to as their culture. The same situation does come up in Jongilanga's novel, where both parents of children to be married meet and agree together, without the knowledge of the victims concerned. They then decide that they have respect and an un-ending friendship for one another, and should seal this by letting one's son marry the other one's daughter.

They term this - (a situation where two parents meet and decide that one's son will marry one's daughter) - as a 'custom' that goes according to their culture, whilst very much disregarding the fact that they are forcing two individuals who are totally strangers to be under one roof, and share passionate moments together. I find that the author has portrayed two different forms of culture to exist in one scenario at the same time.

In support of my last viewpoint above, I feel that if Funca, Zoleka's father, had maintained what he terms as their culture, he should never have, in the first place, allowed Zoleka to start getting involved in the secondary school environment. By this mistake, he made it possible for Zoleka, like any educated person, to have a broader outlook on life issues, or 'life after schooling'.

The moment a girl leaves home for secondary education, she gets more exposure to the outside acquaintances. Her mind starts opening up, and she also starts getting involved in intimate relationships with those of the opposite sex. It's almost irresistible to have a boyfriend at this stage, whilst peer pressure also plays a major role in this. I feel that her father could have known that, after the second year in a secondary school, also having passed to go to the third and last year, his daughter should be having a boyfriend of her own choice. But why disregarding all this and leave Zoleka out in all his plans, leaves much to be desired about his attitude.

The traditional African life has a culture rich in tradition and custom. One custom that has also been accepted as part of culture by African men, is that when a man or a father of the household has many girls, they take this as an investment, because it puts the man in a big hope that one day he will have a kraal full of cattle. The cattle come up as a form of lobola payment for each girl who has married. I personally assume that this must have been the main cause of the problem with Funca's attitude on this issue. Since he knew and respected Xatasi, Zolile's father, as a man who had a kraal full of cattle, he knew he would be able to get a share of those cattle as a dowry payment for his daughter, Zoleka. Consequently, he would then be accepted as an honourable man in his community, who is much respected because of the big span of oxen that he owns.

Whilst all this custom and culture game puts Zoleka in all the misery, she also has a feeling that the planned matrimony will never work, as she doesn't even know the man she is being tied to. As an educated individual, Zoleka believes that a bond of marriage must not be set forward as a means of gain only, but there should also be an element of love between the two to be bound together. This is how Zoleka puts forward her feelings about this unknown creature to her life on page 11:

'Yi! Thandeka, uyasiqonda ukuba esi sixhiphothi somfo endisiwa kuso andisazi? Khona sekusithiwa yinzwana engenasiphako, yingcwele yeengcwele, ilula into yokuzinikezela kumntu ongamaziyo, ongathi kanti ehleli nje ngumva wekhabhathi, ulwandle oluzele ngookrebe, ziingwane, namawa? Zingaphi iintombi namhlanje ezingooDeliwe nooDaniswa abancama imfundo ngolu hlobo? Uthi ke nam mandibalelwe kwelo nani?'

(Thandeka, do you understand that I don't even know the beast I'm being

tied to? Even if this a very handsome man, an angel of angels, it's not an easy thing to give yourself to somebody you don't know, who might be

having a string of unknown scandals that one is not even aware of. How many girls today who are like the Deliwes and the Daniswas, who gave up education in the same manner? Do you also want me to be part of them?)

Having read Thandeka's response to the above cry, one starts blaming Zoleka for being so quiet for such a long time. Thandeka's response implies that Zoleka's parents have handled the whole affair for the past nine months, when the people from Zolile's home came to pay the dowry. At the mention of this, one starts questioning himself/herself as to why was Zoleka not acting on a line of showing disapproval to the whole agreement, on the very day the lobola was paid. One then starts wondering if this is the manner, according to culture, in which the girl, especially an educated one like Zoleka, should have treated this issue. Could this be caused by the fact that no child was allowed to give an opinion on what has been decided by the father of the home? Why was she so quiet during all the other times, later on, when wedding arrangements were being put forward? Once the reader comes to such questions, he/she becomes very much infuriated by the manner in which Zoleka handled this issue at the start of things.

The culture of submissiveness of women to men in this story has led to a number of situations that contributed to the bitterness in Zoleka's life. Zoleka's mother, Kholiwe, is also one figure that I as a reader of the story will always mostly blame. One feels that as the mother, she should have understood quite in advance the trauma that her daughter was going through since the announcement of this engagement. Strange enough, the author of the story also puts her as a figure that is very much submissive to the belief of custom and culture. One of them being that a traditional woman will never change words with her husband, or have a counter suggestion to that of the husband, as the husband's word is final. This is how the author describes the resemblance that Zoleka had to her mother, and how the reader puts forward Kholiwe's quiet behaviour, after which Zoleka has also taken, on page 13:

*'Ukuzola nokuthozama kukaZoleka noKholiwe yimfuzo kaqongqothwane
..... Ezi mpawu ke zezona zabangela ukuba indoda yakhe ibe nala
magunya nobo bungqwayingqwayi. Ubesithi nokuba uphikisana nendoda*

yakhe abuye athi khunubembe yakumkhuphela amehlo esanyankomo, ibuye imxelele ukuba umfazi wagwetywa nayiBhayibhile, ngoko ke ayinakuba nto ngaye. UZoleka wayeseleyazi le meko eqonda ukuba ukudlana iindlebe nonina ngale nto akuyi kumsa ndawo.'

(The quiet and meek nature of Zoleka is very much similar to that of Kholiwe. It is these symptoms that contributed to her being so much bullied by her husband. Even when there was something they had to argue about

with her husband, she would immediately withdraw once she sees her husband's fierce look displayed in his eyes, and he would proudly tell her that a woman was even cursed in the Bible, and as such he could never listen to anything from her. Zoleka is quite aware of this, hence she felt that discussing her problem with her mother would not take her anywhere.)

Referring to Zoleka's decision on the above latter statement, I stand to disagree with her. I still believe that as a mother, Kholiwe, much bullied as she is, she could have made means to stop having her child put into this misery, whether she does this by trying to consult some few family elders, who would have a better access to her husband than her, and spill the beans to them. I believe that by so doing, some sort of awareness, no matter how slight, could have been created. But, with all the already mentioned problems, the marriage continues as if everything is normal.

Park (1964:3), in his argument for culture ends up pointing out that 'what is customary in the community becomes habit in succeeding generations, that the fund of tradition which we call culture persists and accumulates. In agreeing with this, I also grew up knowing that on the first day after the wedding at the in-laws' home, the newly-wed wife has to wake up at the earliest hours of the morning and make coffee for all the visitors and relatives that are still here after the wedding. Thereafter, still before sunrise, she would go to the river, so that when the sun rises, she is already from the river to fetch water for the home. This is a programme that usually stands like this for a long time, until the newly wed gives birth to her first child, then things become a 'little' better.

For Zoleka, the same had to happen, because it is customary in the community, resulting to this being a culture in this particular society. She manages to wake during the earliest hours of the morning, but because she has a mission and a decision in her mind, she doesn't come up as expected. She wants all the people who are still here after the wedding, to start talking about her, so that the news eventually reaches her parents' home. And this, she knows, is the beginning of her planned programme to disrupt the marriage. She decides to herself that she will be as slow as a tortoise when she walks. This is how the author gives the picture of the situation, on p.25:

'...uZoleka wayengazimisele kukhawuleza. Yonke into wayeza kuyenza ngokucutha okukhulu. Wathatha ixesha lakhe enambuza ukubasa. Yangunoquku ukuma kwamanzi eziko. Yathi endaweni yokungeniswa ikofu kwindlu enkulu ngoms' obomvu, yangena selihlabe umhlaba. Eli ke lixesha awayemele ukuba selevela kukha amanzi emlanjeni. Amadodakazi akhe ayeselethingaza ethe nqa ukuba kutheni na ibe ikofu ayikangeniswa kuwo emini kangaka.'

('...Zoleka was prepared not to be in a rush. She was to do everything in a serious slow motion. She took her time making fire. It took a long time for the water-pot to be put on the fire. The people in the main house could only manage to get coffee when the sun was already high up in the sky, other than the usual time which is usually before sunrise. By this time, Zoleka was supposed to be already coming from the river. Her sisters-in-law were starting to wonder why the coffee has not been brought to them at that time of the day')

In trying to emphasize the contrasting situation to the normal, the author uses the words '*ngokucutha okukhulu*', implying, 'in a very serious state of being slow'. Immediately one sees this, one starts thinking that this is not according to our 'culture'.

I personally believe that almost all the traditional aspects of culture, with regards to marriage, are somehow selfish and are always emphasized on only one side of the two married individuals. This then becomes a one-sided affair. For instance, it has always been a custom that once the woman marries, he will never leave the house without a

headscarf. Why is this not the case with the newly married man is what makes some people feel the unfairness.

Along with this, there is a string of 'do and don't' on the part of the woman, but none have been much established on the part of the man. The same situation affects Zoleka at her in-laws' home. She seems to disagree with some of the customs put forward on her. Whilst doing all this intentionally, she is quite aware that if one wants to disagree with traditional people, one must appear not to respect that string of do's and don'ts belonging to their customs and culture. Then, hopefully, they will drive you away like a mystery that will bring them misfortunes, which is exactly what Zoleka is aiming for.

It is during the day. On this particular day, Zoleka decides to perform various actions, one after another. But, amongst all of the actions performed on this day, the author explains one action so detailed that one would never doubt that even the author himself is a traditional Xhosa man. One would never doubt that the author is also very much surprised by Zoleka's action, and feels that this is one of the most unacceptable actions ever to be expected from 'umakoti', implying, a very newly-wed woman. This is how the author explains the unacceptable action performed by Zoleka, on p.28:

'Kuthe kungekudala wee gqi ephethe isitya sokuhlamba. Wayehamba ngentloko ngoku, kungasekho qhiya. Wayenxibe ilokhwe yangaphantsi kuphela, ephele emadolweni, iingalo, isifuba, nemilenze ingaphandle. Wathi dzu ebuhlanti engabhekabheki; ehamba ngokomntu ohamba elele. Wangena, waya kutsho emthonyameni, wakha ubulongwe.'

('Not long thereafter, Zoleka came up with a washing basin in her hand. Her head was not covered with any head scarf. She was only wearing a knee-length petticoat, her arms, the breasts, and legs were all out. She went straight to the kraal without looking back, going as if she is somebody in his sleep. She went inside the kraal and went straight to the centre of the kraal, and she fetched the cow-dung.')

This is one main aspect of culture disrespecting that becomes very much for the in-laws to bear. They start talking, calling for one another to come and see, whilst also wooing Zoleka for her action. All this time, Zoleka is keeping quiet, just allowing them to talk

whatever they wish to. Her father-in law also becomes very much disgusted to see what Zoleka is doing. This is how the author puts forward Xatasi's disbelief to what he sees, on page 28:

'Wazula-zula uXatasi engazi okokuba makathini. Eli sikizi lalingaphaya kwakhe. Inkundla nobuhlanti ziindawo ezintloni kwaXhosa. Umfazi akabeki nonyawo lwakhe kuzo. Namathole anganya nje kulalwe ngaphandle kwamasi bekho abafazi, ukuba akukho ndoda, mntwana, okanye ntombi yasekhaya apha. Lo mfo wayengenamava ngesihelegu esinje.'

('Xatasi moved up and down not knowing what to do. The action that has been performed by Zoleka was more than his level of understanding. The kraal and the area next to it is the most sacred place in traditional Xhosa culture. A married woman, especially a newly married one, (*umakoti*) doesn't even set her foot in this environment. If there is no man in the premises, no child, or a family girl, the calves can suck their mother's milk to a finish, even if this means that the family will be without sour milk for their African food (*umvubo*) at the end of the day. Xatasi was seeing such action for the very first time').

As has been mentioned on page 8 of this assignment, Kholiwe, Zoleka's mother, is again displayed as the extremely submissive sort of woman, whose silence on some issues, has contributed a lot in the generation of Zoleka's misery. This is one of the worst times of pressure exerted on a woman, just because she refuses that other people make a decision about her life. This is how the author exposes her behaviour, when she is supposed to come up for her child, and stand whatever bullets she can get from her husband, on page 55:

'Wanga angakhala uKholiwe akulubona usana lwakhe lunjalo.'

Yasika inimba zehla iinyembezi. Wakhawuleza waya kuzivalela kuvimba. Wazifihla kumyeni wakhe ngenxa yokuba uZenzile wayenokungena kuye amdibanise noZoleka ngelithi uyayazi yonke le nto, udibene nentombi.'

('When Kholiwe saw her daughter like that, she nearly cried. She

couldn't control the natural feeling of a mother to a daughter, hence the tears just fell down her eyes. She immediately went to close herself up in a small back room that keeps mealies. She was hiding from her husband since she knew that her husband, Zenzile, would also put her together with Zoleka, and conclude that they have been together in all the plans.')

One fails to understand why Zenzile is so keen in getting Zoleka back to the life, which, as things are clear, is not at all pleasing to her. Zoleka has done everything she can afford to do to show her father that she is not interested in getting married to Zolile. Even after such struggle of having to go up and down looking for Zoleka in King Williamstown, and eventually getting Zoleka in the company of Nontsomi, and after beating her terribly, he still maintains that she must go back to her in-laws' home. One wonders if it is because he feels that he owes Xatasi for the dowry he has already paid to him a long period of time ago. Should he be sacrificing his child to an unknown man to her because of this? His attitude in the whole story leaves much to be desired.

The author has portrayed Zenzile as the cruelest man one has ever heard of on earth. At one stage he is even made aware of the cruelty he has done to his daughter by a neighbour, while he doesn't see any much harm done when he was beating Zoleka. The neighbour, Ndodiphela, advises him that it will not be a wise step to send Zoleka back to her in-laws' home in such a state of being so severely beaten. Zenzile doesn't even care for that. This is how the author attempts to show the readers the seriousness of the condition in which Zoleka is after being beaten, from the words of the neighbour, on page 57:

*'Akumbethanga umxhelile. Mhlawumbi wobuye uyiqonde loo nto.
Ndicebisa okokuba sikhe siyilibale le yomzi wakhe okwakaloku nje,'
wacebisa uNdodiphela'.*

('You haven't only beaten her, but you have slaughtered her. May be you'll understand that at a later stage. I would suggest that we forget about the issue of her in-laws' home at the moment,' Ndodiphela advised.)

Lastly, I personally feel that the author has laid forward a very good story, whose objective has clearly come out at the end. After reading this story, one would never doubt that, amongst the various objectives aimed at in this story, the culture issue is amongst the major ones. This has created awareness to the reader that, pressures of culture to the youth, who normally have different opinions to those set on them, may eventually come up with a string of fatal endings. The author has managed to portray Zenzile as an extreme case, which does not accept that a woman would ever have a sound mind that could come up with more mature opinions than he could ever think.

Whilst one finds that the aspect of culture is such an accepted norm in some communities, it is not a rare situation to find that some see this aspect the other way round. Hence, it is not something uncommon to find one community doing something called 'custom' very much different from one another. This, therefore, seems to agree with Park's idea (1964:3) as mentioned on page 2 above, when he puts forward that culture 'consists of those habits in individuals, that have become customary, conventionalised, and accepted in the community. All the culture issues pointed out in this story, seem to go with that which has been a habit, and have become customary, for example, the issue of choosing a life partner for your child, which in this case, has been totally unable to work out, until the end.

We will now proceed, in the next chapter, to look at how gender is portrayed in Jongilanga's novel, *Ukuqhawuka kwembeleko*.

CHAPTER 5: GENDER

5.1 INTRODUCTION

This chapter will look at how Jongilanga handles gender in his novel *Ukuqhawuka kwembeleko* (1982). To recapitulate, Payne (1997:217) sees gender as a term denoting the attributes culturally ascribed to women and men. Distinctions are conventionally drawn between gender and sex, the latter being understood as the sum of the physical characteristics that make us biologically 'women' and 'men'. Payne (1997:217) also puts forward that the sex / gender opposition has begun to be questioned by theorists who argue that our perceptions of biology, nature, or indeed sex, are formed only within language and culture'.

Moreover, Payne (1997:217) points out that 'though gender has been a focus of attention across the human sciences, the main impetus for gender critique has come in the second half of the twentieth century from feminism'. He further puts forward that feminists have argued for an understanding of femininity and masculinity as cultural constructs since, if gender is culturally acquired, it becomes open to change.

Payne also states that structuralists see gender as the product of universal cultural laws and conventions, of the 'grammar' that frames linguistic and cultural expression. In psychoanalytic theory, gender is seen as the 'result of development in early infancy, centrally of the Oedipus complex, through which boys are said to acquire an active (masculine) and girls a passive (feminine) subjectivity. These theorists then see gender identity as historically unstable, and therefore open to political change (Payne 1997:218).

5.2 GENDER IN UKUQHAWUKA KWEMBELEKO

In the traditional African home, from the earliest age of life, a child is assigned with specific gender roles that are very much indicative of his / her sex. Girls would be left at home to do baby-sitting and look after their young brothers or sisters and do cleaning at home, or go to the river to fetch water, while boys would go to plough in the fields with their fathers, or go to look after their fathers' herds of cattle or sheep in the grazing lands. In his novel, Jongilanga has insisted on bringing out the various gender roles in his work, no matter how oppressive to the receiver they may be.

For example, his work portrays a high sense of patriarchal oppression in an African home environment. We find a situation where Funca, the father of the home, happens to be the only sole decision-maker who never considers his wife, Kholiwe, as 'something' with any senses. He has been made to be the most selfish character that takes no consideration of feminine views, with the fear that he may end-up being 'told by a wife' in his home, the thing which, he vows, will never happen to him. The author has portrayed this character as the greatest female oppressor I've ever heard of, because he also displays the same attitude of inhumanity even to his female children, with Zoleka, his daughter, having been the victim of circumstances.

The author portrays this patriarchal bullsh of Zenzile Funca, as the father of the home, with Kholiwe, the wife and mother to Zoleka, being the victim. In this novel, the author shows how much suffering his wife had, because of the fact that she always had to be the 'tail' while the man always had to be the 'head', even though at times she felt she was against the decision made her husband at their home. This is how the author this puts this on p.12:

'.....kodwa ke yonke loo nto ayizange incede nto kuba indoda yakhe yayikholelwe ekubeni umfazi ngumsila, indoda yintloko: ngako oko ke elendoda ilizwi malibe lelokugqibela.'

(*'....but all that couldn't help anything, as her husband believed that a woman is the tail, and the man is the head; thus, a man's word has to be the last.'*)

From the very beginning of the story, the author shows how women have suffered because of gender roles forced on them, being - to marry, stay at home, and bear children. This we get from Zoleka's daily sobbing and crying privately once she is alone in her room. Amongst the traditional African people, there had always been a talk and a belief that *'ingcwaba lentombazana lisekwendeni'* implying that 'a woman's grave is in her in-laws' home'. This simply implies that no girl will ever stay at her home forever, as she has to go and marry a certain man, hence the parents tended, in many instances, to start and finalise the whole marriage arrangements without the girl's knowledge.

They even had a belief that it's wasteful to send a girl to school, as she is not going to help and support them thereafter, but will 'go with that education to her in-laws' home'. Because

of this, some even risked taking their children (daughters) out of school, the moment they felt that they were ready to be 'traded-in for gain'. The main reasoning behind this was that the father of the girl would get cattle and, sometimes, a horse, once the girl marries, and his kraals would be full, and he would then be a respected man amongst his community.

During those times, as I have mentioned previously, a man earned respect from the community members because of the number of cattle he had in his kraal. They never had any consideration of the situations involved in the whole issue, or even cared to check if she is happy with the whole arrangement, which is what cost Zoleka's life and happiness at the end.

Moreover, the author further continues to attempt to paint to the reader of this work with the real picture of Funca's bad attitude towards his female children, the enmity which, as one would assume, starts brewing up once the daughter reaches a certain age. The author has succeeded in making the reader to feel being part of the girl's suffering inflicted by a parent.

In this work, the author has also portrayed that one may suffer severely, without any support from anybody, because of somebody else's belief on a certain opinion. In this instance, Zoleka is the one who suffers severely because of her gender, and because of her father's belief with regards to this particular gender of a young growing girl & her need for education. This is how he shows his emphasis on the occurrence of situations, and the suffering borne by being a female child in this home.

'UZenzile Funca akazange ayibone kwaphela imfuneko yokufundisa amantombazana. Ukuba umntwana unakho ukubhala incwadi ibuye, akwazi ukufunda nokubhala igama lakhe yanele loo mfundo. Ngaphezu koko lugezo nje lwentlutha.

('Zenzile Funca never saw the need to educate girls. If a girl is able to write a letter that will reach whoever it is directed to, and is able to read and write her name, that is enough. More than that, it's utmost silliness caused by being in possession of more than enough money.')

To this effect, I personally stand to disagree with Zenzile Funca's idea about

educating a woman. I find myself agreeing with Christine de Pisan's idea, as quoted by Payne (1997:569), who argues that 'women have the same capacity for learning and right to be educated as men'. Had Funca considered the same ideas as de Pisan, the string of tragedies that follow up towards the end of this story, would have been avoided. This is how the author shows to the readers how Zoleka disapproves of the whole issue, and how she suffers from this, on page 9:

'Ndichithe ixesha lam elingaka, kwale kunyaka wam wokugqibela, kuthiwe mandilahle yonke loo nto? Oh! No! No!! No!!. Ngewayengandisanga esikolweni kwakanye,' watsho wee folokohlo emandlalweni, kubonakala ukuba uphelelwe ngamandla engqondo nawenyama.

(Why did they let me waste such a lot of my time, and then at the last year of my studies, they want me to throw away all this? Oh! No! No!! No!!. He should not have started sending me to school,' she then fell helplessly and without any senses on her bed.)

Once more, Zoleka shows her disappointment on the way her father sees things. She has always been respecting her father for a number of things he has done for her, like sending her to a boarding school to get higher education. Suddenly, all the respect for him sweeps off, and she starts doubting his sense of reasoning. Each time when she is sobbing and crying bitterly in her room, she is always asking herself more questions about her father. This is how the author shows Zoleka's disappointment with her father, and the reasoning which she thought her father had in his mind when he took her to school, on p. 10:

'bendiba noko injongo yokufundisa ibhinqa yeyokuba singabi luncedo qha emakhaya kuphela, kodwa sithi sakuba sendile, kwaze kwathi ngephanyazo asishiya amadoda ethu, singabi ziinkwamba zabahlolokazi, sibaphathe ngamazinyo abantwana bethu. Bendiba wonke lo gama iinjongo zezokuba, ngemfundo abasinike yona, sakhe amakhaya ethu

nemizi yethu ibe ziingqili. Kuthe kanti ixesha eli lonke andikafundi nto ndisengumntwana.'

(‘I thought that at least the aim of educating a female child is that we shouldn’t only be of assistance to our homes, but also be able to support ourselves and families if we suddenly lose our husbands by death when we are married, so that we may not be the poorest of the widows, and be unable to raise our children. All along, I thought the aim is that, with the education we have been afforded, we should be able to provide big and secure homes for our families. This shows that all this time I’ve been misunderstanding facts, and I’m still a baby’.)

In many occasions, Zoleka would feel that she is such a vulnerable creature who doesn’t even have a shoulder to cry on as, normally, in any home situation girls would always pour their grief to their mothers, with the hope that both parents would discuss the matter together in their own spare time, and come up with an amicable solution. The femininity borne by her mother makes it impossible for her to convince her father who seems to have acquired the status of being the lion of the home.

Whenever Zoleka’s mother attempts to do this, her husband always forces her to stop talking even before she comes out clear of what she wants to say to him. The author has a very distinct way of showing the submissive manner by which Zoleka’s mother had to be cut off just in the middle of any discussion that comes up between her and her husband, on p.13:

‘Ubesithi nokuba uphikisana nendoda yakhe abuye athi khunubembe yakumkhuphela amehlo esanyankomo, ibuye imxelele ukuba umfazi wagwetywa nayiBhayibhile, ngoko ayinakuva nto ngaye.’

(Even during times when she would be in an argument with her husband, she would immediately stop talking and look scared and sad the moment the husband pops out his big fearful eyes, and also tell her that a woman was even judged off-track by the Bible, and as such, would never take anything from here.)

In my experience, I know that traditionally, it has always been a male role (gender role) to go to a woman whom he can’t resist, and ask for acceptance in a love relationship. Even

though the woman hadn't thought of anything of the man in front of her towards this angle, she would then be persuaded day-in and day-out until the woman gradually gets used to this man and his values, and then the liking gradually develops. Though, in the present days, one finds that anyone, either a man or a woman may do this, if he/she feels that he/she does have a feeling for one. Previously, even though the woman had this feeling towards a certain man, the female pride would prevent her from advancing on this, which is not the case these days.

With reference to the story at hand, as a reader, one finds that the two main figures in question here, i.e. Zoleka and Zolile, never met one another, and were meeting for the first time on their wedding day, where they had to start uttering their first words to one another on the night after the wedding. To me as a reader, this sounds very ridiculous. As usual, again the man had to be the first to initiate the talks when the bedtime arrived. One again finds another most unfortunate situation for Zoleka, that Zolile was never used to the issue of coming closer to girls of his age to get involved in a love relationship. One would then feel pity for him in this case, because, one would feel that, may be, things would have been much better if Zoleka was confronted with a more experienced man in the issue of love relationships. This is how the author expresses this to the readers on p. 23:

*'UZolile, untondo, akazange akhathalele kuwaqhela amantombazana
abutho nye naye kwasekukhuleni kwakhe. Into yokuzililela entombazaneni
wayengazange wazimisela ukuyenza nakuba umnqweno kuye
wawumkhulu. Kude kufike ithuba lokutshata kwakhe nje wayengekabizwa*

*nganto. Wayelolu hlobo lwamadoda lusuke lunge ngathi luza kubethwa
yintombazana ukuba lukhe lwazitsholololo.'*

('Zolile, the last-born, never cared to get closer to girls of his age from early age. He was never prepared to go and express his feelings to A girl even when he sometimes felt the desire was getting more. Up until the time he has to marry, he has never associated with any woman. He was such a kind of man who would act as if he would be beaten up by the girl if he expresses himself to her for a love relationship.')

I personally feel that, by bringing such explicit information about the attitude of Zolile towards girls, the author wants to show to the readers how the issue of gender roles can affect the lives of different people. Having read this information, one starts feeling pity for Zolile who has to find himself in this situation because, as a man, he knows that he has to have a wife, and then children, so that, as the only son of the home, he does not let his father down. By being cooperative to the whole exercise, he would then be assisting in maintaining the clan name of the home, which would make his father very proud of him. Unfortunately, things don't work out as easy as he thought, because, whatever saying he initiates to Zoleka on their first night when things seem not to go well in the bedroom, the reply is always the most unhealthy one.

In closing the above discussion, one finds it impossible not to agree with Hook's statement (Hook 1998:14) when he points out that the feminist analysis of women's lot reflect the dominant tendency in Western patriarchal minds to mystify woman's reality by insisting that gender is the sole determinant of woman's fate. In my opinion, I would agree that the same understanding has also been the case in this novel, *Ukuqhawuka kwembeleko*, as Zoleka's fate of being a victim of circumstances has been set forth by the fact that she has been the only female child in her home who has been allowed to get education.

CHAPTER 6: CONCLUSION

This work aimed at looking at how the influence of gender and culture has contributed in shaping up the plot, characters and space in *Ukuqhawuka kwembeleko*. The author has succeeded in making the characters, in most cases, to be realistic and more human like. Characters have been livened by the third-person narration. Sometimes the author uses direct description of the character's external appearance, the character's inner thoughts and feelings and sometimes their personalities. This makes it possible for the reader to have a better understanding of the characters, and, when necessary, their visual image. Moreover, better understanding of who or how the characters are has also been enhanced by the abundant use of dialogue, which has created a high degree of drama in the story.

Characters' actions and events that occur in the story are, in most cases, also reasonable, possible, and believable, while in some cases, some events tended to be hard to believe, while sometimes finding their plausibility and possibility being questionable. For example, the instance when Zenzile Funca, Zoleka's father, is chasing her daughter, Zoleka, with a horse, Zoleka runs in front of the horse that is galloping behind her. The author gives the reader the condition of the day of this particular event, that it was a very hot day, and Zoleka was crying, sobbing, dog tired, in front of the horse. That she could run in competition with a horse is far-fetched.

Clearly, one is sometimes inclined to feel that there has been an exaggeration of issues, because events such as this one mentioned above appear unbelievable. In some cases, one would feel that the author has used very implausible actions and events to bring forward his line of argument - being the effect of gender and culture in the Xhosa community.

This is the most common one, where a girl has always been made to marry a man of her parents' choice, whether she likes it or not. This is how girls are marginalised, first as minors, and second as women. How Zoleka is physically, psychologically and emotionally abused by her father of their way from King Williamstown, is symbolic of how a father can treat her daughter as if she were an object, a dog he possesses – not a human being who is a

subject – only because he is male and she is female. She would have been a subject if she were a boy – a male. For example when Funca was chasing Zoleka the author mentions that, as it was a season for hoeing in the fields, all the people on the fields who were along the road just stopped hoeing, and couldn't believe their eyes when they witnessed how he was cruelly beating her up. It was as if she had no life, no soul and no feeling at all. And again, when they reach home, as if what he did to her on the long way was not enough, he takes a big black rubber sjambok and beats Zoleka so severely that she had to pretend dead for him to stop beating her. Whether or not she died is pointless, but he would not care a little if she died, especially if he were to lose his lobola cattle. But if she was still alive, she would go to her in-laws for him to retain his prized lobola cattle.

However, the reader feels there is a lot of exaggeration here for emotional effect. Even though Funca may be a dictatorial father it is hard to believe that he goes to such extent with his own daughter. This becomes very much unbelievable to imagine that any sane father could do this to his child – only because of the dowry issue that he feels he can no longer lose, and the wealth that he sees himself in at the expense of his daughter's entire life. Also, the gender issue - that she is a girl, and the culture issue - that a girl's grave is at her in-law's home, so as to bring many cattle to her father's kraal have a contribution to this.

One most stressful fact in this story is to find that, in trying to bring forward the focus of the story, even Zoleka's mother, Kholiwe, has been made to be less human. Only one person has a word in this home, and that is Zenzile, Zoleka's father. The reader fails to believe how a mother to a child, and wife to a man, cannot be able to say anything to her husband about what is affecting her child negatively. She also owns the child, even more than the so-called father. But on the other hand, such actions are common in societies where the rights of children and women are non-existent. The fact that older Xhosa marriages were commonly arranged marriages indicate the extent to which the feeling of the youngsters and their mothers were ignored. The fact that Funca treats her wife as if she is some stranger may be an indication that she is not loved, and that theirs might have been the product of the loveless Xhosa marriages that come about only because males or adults of the involved families wanted them. The writer of this novel tells, through the tragedy of the

main characters that such marriages are no longer part of the modern era. They have outlived their usefulness because the children involved are educated; they think marriage is a result of love, and that it comes as a result of two people who love each other, not outsiders who wish for it for material gain.

Looking at the impact of this story to the learner or the parent of today, one finds that the situation portrayed in this story may never have any room for acceptance to them. The parents of today are very much concerned about the happiness of their daughters in marriages. The days of forced marriages have gone past. Looking at the learner, the learner of today who is in the higher phase of learning believes on much independency, where he/she receives his/her right to be listened to. S/he wants to explore every aspect of life and not be spoon-fed, as he/she may be unbelievably riotous to that sort of treatment.

In concluding, one would then close by saying that, the author has succeeded well in using the plot, character and space to bring forward his story towards its intended direction, as he wanted to explore the influence of gender and culture on the role of the three aspects in bringing forward the theme of the story. Though, one may feel that the author belongs to a certain group of age, when such situations existed, which may not always be true. It may only be that the author wants the learner of today, who is an African language speaker, to know how the traditional African beliefs of long ago contributed in ruining the lives of youth because of their parents' deep belief in the different gender and culture roles, and too much greed for wealth. Definitely, such situations would never be accepted in our present day life. On the part of the prospective writers of tomorrow, who might have had a chance to read this story, they might be groomed to see and be able to choose and think more deeply on the line of thought to follow when writing, so as to come out with a story that would demand some sense of appeal to the present day learner.

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